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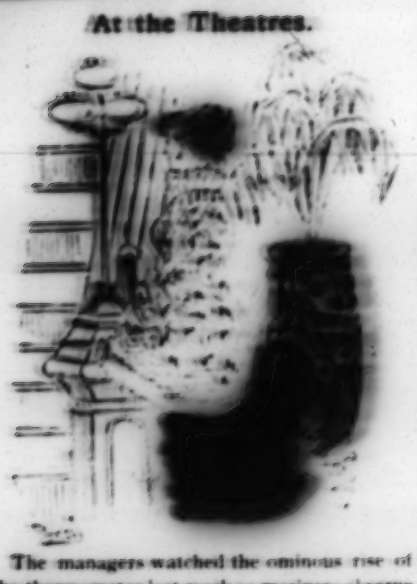
## At the Theatres.



The managers watched the ominous rise of the thermometer last week as mariners observe the fall of the barometer at sea. The insufferable heat played sad havoc with the theatres. Every place in town lost money. So cruel was the temperature that it could not be expected that the perspiring New Yorker would jump from the frying-pan into the fire—leave his sweltering abode for the suffocating confinement of the theatre. All who could, got out of town over the Fourth, and all who couldn't stayed at home with fans and cool drinks. Sunday's storm marked a grateful change. It cleared the oppressively heavy atmosphere and then gave place to the cold wave, which came down from the lakes to revive drooping humanity and inspire with fond hope the venturesome managers who still keep open. Monday night was delightful, and the places of amusement were well patronized—again showing that this community will always do its duty to the profession when it gets the chance. Tuesday the receipts were somewhat larger, but yesterday a treacherous ascent of the mercury leads our Wiggins to hang out the danger signal.

* * *

Except the Casino presentation of Prince Methusalem (which receives attention in our Musical Mirror), there was nothing new Monday night. There were a couple of moves and counter-moves on the part of attractions which have been familiar for some weeks. C. B. Bishop took Strictly Business to the Windsor, where the farcical comedy is doing well. Haverly's stage was thus left open for Rice's Surprise Party in Pop. A full house greeted them, and Mackay, Vanoni and Irene Perry repeated their Bijou success. "Tiddy Fol Lol," which Nellie Power has made the rage in London, was sung for the first time here and scored a hit. The Dudes and other specialties were well received. A pleasanter Summer night's entertainment than Pop can not be had. The present engagement will last one more week.

* * *

Ignatius O'Byrne will appear at the Windsor on Monday in an Irish drama called Erin Asthore.

* * *

The ten tons of ice used nightly at the Madison Square make the theatre's temperature agreeable in all weather. The Rajah, charmingly acted, delights the good-sized audiences nightly.

* * *

Friday was a hot night in Newark as well as in New York, and but few people availed themselves of the two hundred invitations issued by Manager Kelly to attend the first performance of W. J. Ferguson's new play, A Friendly Tip, which was tried on the Jersey dog that evening. Much to Mr. Kelly's satisfaction, the canine survived. The play is built upon the misadventures of a dude, Sir Chauncey Tripp. The plot is commonplace and not worth rehearsing. The authorship is anonymous; but some say Mr. Ferguson will father it if the public adopt it. Mr. Ferguson was an ideal dude in voice and manner, and created a great deal of amusement. At times he was suggestive of Dundreary and at others of Tony Pastor's dude, Jacques Kruger. Altogether he gave a very neat performance, and was favored with one or two recalls. G. R. Sprague was strictly conventional as a genteel villain. J. H. Farrell was very good as a light-weight pugilist and tough young man generally. Sidney Armstrong played a wronged wife quietly and effectively. Ethel Remsen was painfully amateurish as a love-lorn maiden. Mrs. Julia Brutone played a husband-hunting old maid, and she and the dude convulsed the audience with their love-making. Lydia Yeamans displayed versatility in three characters, and sang and danced through some of Braham's music in Harrigan-and-Hartish style. The play went off smoothly, and may be set down as a success—of its kind. There is much room for improvement in both plot and action. That part of the plot which drags in a ruined chambermaid should be cut out. It is very offensive, and the cutting would not interfere with the developing of the plot. Mr. Kelly is so well pleased with A Friendly Tip that he will put it on the road and make Mr. Ferguson a real live star.

## Interior New York Prospects.

Manager P. H. Lehnen and bride have returned to Syracuse after spending a portion of their honeymoon in the Metropolis. A MIRROR reporter had a chat with him before his departure.

"My time is booked to February in Syracuse, Rochester and Oswego," said he. "I was able to cut out most of the week without visiting New York. I have engaged all the stars of magnitude, including McCullough, Barrett, the Florences, Rhea, Janauschek, Davenport, Modjeska, Claxton and Emmet. Davenport and Emmet I have engaged for four weeks in the interior. The Madison Square companies, Hanlons, Bunch of Keys, the Kiralfys spectacular attractions, the Wyndham Comedy company and the Silver King will also appear at my houses. The Wieting Opera House, at Syracuse, is the finest in the State outside of New York, and in my opinion there is but one house here that excels it—possibly the Casino. Leading professionals and managers have expressed the same opinion, so there has been no trouble in booking the best attractions. When Dr. Wieting decided to rebuild the house, he asked me what sum I thought should be expended on it, and I named thirty-five or forty thousand dollars. He said he would leave a monument that Syracuse should be proud of, and forthwith executed plans that required $130,000 to carry out. It is indeed a magnificent house, and the Doctor, who has been for some years in failing health, has had his ambition gratified."

"Do you contemplate any improvements at your houses?"

"At the Wieting none are needed. However, I am having a new drop-curtain painted. Leon H. Lempert is painting new scenery for the Grand Opera House at Rochester, and the interior is to be redecorated and a new stage put in. In Oswego, as usual, I shall play but two attractions a week. This plan has worked so well that it would be unwise to change it. The prospects are very bright for a successful season. I have secured the lion's share of attractions, and return home to prepare for one of the busiest seasons in my managerial experience. The season opens on the same date, Sept. 3, at Syracuse and Rochester—at the former with Charles Wyndham's company and at the latter with the Meteors."

## A Busy Man.

Joseph Brooks has just arrived from Europe, and is already up to his eyes in business at the Twenty-third street office. A MIRROR reporter had a brief interview with him, during which he skipped rapidly over the firm's plans for the season.

"The Standard's will open Sept. 3 with The Merry Duchess, and that opera is expected to run until the middle of October. It will be presented by the stock company. This company is only partly made up. Following the Duchess a new piece by Sims and Pettit is to be put on. It has already been called The Soldier's Wife; but that name will be changed. It is a strong domestic drama and does not depend on scenery for success. In addition to this, we will put on a new play by the author of The Silver King, which we expect will finish the season. The name of this play is withheld for the present. It is to be produced at the Princess Theatre shortly. We intend introducing in various New York theatres a number of novelties and foreign successes. First, the spectacular La Pavé de Paris, with grand ballet, is now being adapted by A. R. Cazauran. Next, a spectacular drama that is to be brought out at Drury Lane in the Autumn. Its title is Liberty. It was first called Freedom. Then we get the comedy by Pinero that is to follow Fedora at the Haymarket. It is not christened yet."

"And what will Effie Ellsler appear in?"

"Miss Ellsler is to open in New York in October in La Justice, by Parodi, and it is thought she will make a success of it."

"You met John T. Raymond, of course?"

"Enjoying his vacation hugely. He has a new comedy by Pinero, The Rocket, which he will find to be the best thing he ever appeared in."

"Will the metropolitan public have the first laugh over Raymond's Rocket?"

"I'm afraid not, as he is to open his season with the new comedy at Haverly's, Chicago, Sept. 10."

"What other road companies will you have?"

"Two only—playing Romany Rye. A new feature is expected to celebrate the holidays, consisting of scenes and ballets from all the Drury Lane pantomimes, under the direction of Augustus Harris, who has so successfully managed them in London. They are to be presented with the original costumes and scenery, and will require the services of about six hundred people on the stage. You may add that I've engaged Ristori for a grand tour during the season 1884-5. Her repertoire will be Lady Macbeth, Antonette, Elizabeth, Mary Stuart and Medea."

"Did you meet Ristori while abroad?"

"Oh, yes; I met her in Paris."

"Did she talk with you in English?"

"Certainly," said Mr. Brooks, laughing; "I can't talk anything but English."

"Is her accent good?"

"The best of any actress speaking in other than an English tongue. Her accent is better than that of Modjeska. She appeared as Lady Macbeth in English last season, and will make a tour of the English provinces this Fall."

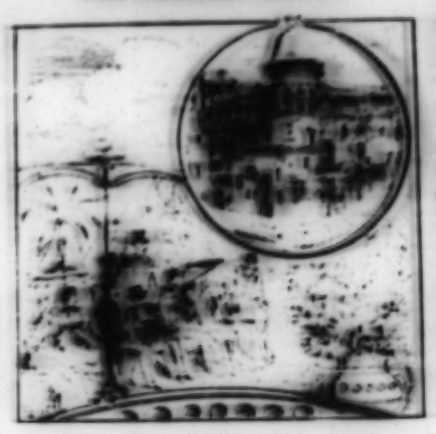
"Did you see Bernhardt?"

"Yes, I saw her in Fedora, and it was one of the most wonderful performances I ever witnessed. She is a wonderful woman."

"Will you have any other attraction for next season?"

"Yes; I have just concluded an arrangement with Horace McVicker, Edwin Booth's manager, for a tour of Mr. Booth under our direction. The engagement is for twenty weeks, beginning Nov. 1. Mr. Booth will play in New York, Boston, Philadelphia, Baltimore and Washington."

## The Musical Mirror.



Monday, the opening night of Strauss' opera, Prince Methusalem, at the Casino, by the McCaull Comic Opera company, was welcomed by a crowded house, the sign, "Standing room only," being hung on the outward walls at an early hour. The stage setting was excellent, the costumes rich, the business faulty very often, but effective at times. As usual, no expense was spared. First in order of excellence stands the chorus; young, fresh-voiced, well-taught—this department makes itself felt at once as the very best we have ever had in light opera, aye, or heavy opera either, in the City of New York. Every note is struck with precision and *aplomb*, every syllable is distinct as in the speaking of a trained elocutionist. The only objection possible to the work of the chorus is that monstrous synchronous action, first introduced here by Charles Harris in Billee Taylor, and since run into the ground by every stage manager, who thinks he is inventing, when he is only mimicking. Once in a while, as in the Charity Bob of Billee Taylor, the effect of this drill business is good; but when it comes to be shoved under our noses in every chorus and concerted piece, contrary to probability and without any excuse of apposite meaning, it becomes a common nuisance "most tolerable, and not to be endured;" in fact, calling for the immediate attention of Mr. Coleman. The orchestral force employed is sufficient in strength and thoroughly good in tone and execution. Never have we heard better accompanying nor brighter or more spirited playing than is evinced in the overture and entr'acte music. To be somewhat hypercritical, we must add that we think the conductor takes some movements too slow, notably Pulcinella's first song, which would be vastly improved by a little acceleration. Lilly Post, as Pulcinella, looks very pretty, sings with a nice, clear soprano voice, and plays the part well enough, the part itself being but a poor one. Miss Post has a quality of voice very valuable in concerted music, it having a property of *soaring*, so to say, that lifts it out of the ruck of sound as the pipe of a lark dominates the other sounds of a Summer's morning. The chief fault in this charming young girl's performance is a certain tinge of vacuity, so to speak—a sort of neutral tint—needing to be brightened up a little. A little sharp domestic misery now, we should imagine, would do her good artistically, and, possibly, wake up her dormant soul. Miss Cottrelly as Prince Methusalem looks magnificently handsome, speaks English wonderfully for a German, and sings—well, not having any voice, she cannot be expected to sing, and she does not exceed our expectation.

Mme. de Ruyther looks the very picture of Sophistica; her figure is perfect for the part and her costume most effective and appropriate. She has nothing to do else. Mr. Maflin made the hit of the evening as Cyprian, Duke of Ric-a-rac. He was very funny without being offensive or using vulgar slang, "as some of our players do." He far excelled Mr. Ryley, who played the part lately at the Cosmopolitan, although we honestly think that Ryley is the best comedian in the whole United States. Yet, as sometimes happens, this particular part did not suit him, and does suit Maflin. Mr. Wilson, as Sigismund, Duke of Trocadero, showed plainly that in a part worthy of his talent he would be immensely funny; but he was so handicapped by the idiotic words put into his mouth by the adapter of the English version that he could only show us a very meagre taste of his quality. What he did show, however, was of the best. Mr. Taylor, the Trombonius, let us hear a good voice, but showed no insight of the author's meaning. He was merely a *tenor*, whereas Trombonius is, or should be, represented as a wild, weird musician of the extremest Wagner-Liszt school. The first and second Bravos, played by Messrs. Schroeder and Barbara, deserve a word of praise for the careful and characterfull manner in which these two people, taken from the "oi polloi" of the chorus, made the little but important parts assume a prominence that was due to the talent of the men who impersonated them. In fact, all the Bravos were good. The text is undoubtedly the most imbecile of all the imbecile texts we have been inflicted with in this much-abused community. Vulgar Union Square slang and low theatrical gags are made to do duty for wit and repartee, and are harped upon with a wearying monotony of dullness that go near to kill the beautiful music of the opera and to render nugatory the talent and money lavished otherwise on the performance. Duke Sigismund plays a verbal game of snap-dragon all through the piece. Every second word is "snap," used to represent speculation, royalty, marriage, breakfast, news, etc., just as a hungry super on the Square talks of the various "snaps" he has been on, meaning every sort of vagabond adventure from pitch and toss to manslaughter. Also, when he accepts the proffered Dukedom of Ric-a-rac, and is about to endue the ducal robes and assume the ducal crown and sceptre, he yells to his attendants to "bring on the fakements," just as a pot-house conjurer would call for his utensils. In the song at the breakfast table, also, a new system of diminutives is put forth. We have heard of "starlet," meaning a little star; but we never heard of "dotlet," meaning a little dot. In fact, a dot is generally esteemed as a synonym of littleness; but the Duke is made to sing of "the dotlet on the I," necessitating such rude rhyming as "knotlet," "potlet," and other outrages on English that ought to earn and get months of enforced seclusion and hard labor at Lindley Murray and Webster's unabridged, without executive clemency. In addition to these eccentricities, the *sprezzatc* music is always fitted with a contradictory accent, whereby the singer is driven to despair in the attempt to sing the dislocated sentences aptly to the music—a difficult task, even when the words are deftly set; an impossible one when they are put agley, as in the case of the text we are considering.

There has been a good deal of unsatisfactory work done by librettists during the past couple of years in our good town, but the book of Prince Methusalem, as the author would probably say, "yanks the motza," which in the common is "takes the cake."

* * *

We have received a whole bushel of press notices anent the great Pratt's forthcoming opera, Zenobia. Most of them are goody-goody laudations of the purity of the text from various parsonic approvers thereof. We set little store by Chicago and St. Louis press notices, having been there ourselves; and as we have both heard and seen Mr. Pratt's very learned, but, we fear, not equally effective, work, we will reserve our comments till its prodution at Max Strakosch's Twenty-third Street Theatre—late Morse's Passion Temple. We wish Messrs. Pratt and Strakosch all success, and shall be glad to aid them as far as we can without stultifying ourselves; but we decline to receive on anybody's *ipse dixit* any facts or fictions whatever concerning the new opera, and by no means accept as absolute that "The fact that its New York production will be under the direction of Mr. Strakosch is an assurance that the American composer's work will be presented in a manner that will leave nothing wanting to insure success." We also gently hint that the MS. from which the lines quoted are an excerpt seem to belong more to the advertising department of THE MIRROR than to the critical or editorial. When the time comes we will do our duty without fear or favor, as usual.

* * *

The Sunday concerts at the Casino keep up their usual level. Good entertainments for the price are they all, but not offering any very salient points for critical examination. The orchestra is good, the conducting tolerable, the soloists from fair to middling, with an occasional gleam of excellence; the singing as good as can be got short of the very great artists, and, on the whole, very good value for the money.

## Baker and Farron's Season.

Thomas Farron, of Baker and Farron, was seen by a MIRROR reporter in the Square yesterday, and questioned about last season's business, etc.

"Biggest we ever had—decidedly the biggest. Played to more people and made more money than ever before. See that? [Pulling a bank-book from his pocket and pointing to seven figures on the balance side.] That's what we've put away. Isn't it healthy?"

"What was your repertoire last season?"

"Well, we did a little experimenting and some practical work. Max Muller did passably well, but Chris and Lena, the old stand-by, raked in the ducats."

"Anything new for this season?"

"Yes, a new three-act farcical-comedy, by T. J. Herndon—you know Herndon, the old actor—called Government House. We tried it in Canada toward the close of the season, and it was so successful we have concluded to give it precedence over our old pieces—perhaps play nothing else. We have had the play for years, but did not think much of it, so never produced it. But now I think we have a lo-nanza in it."

"Where do you summer?"

"In Buffalo, where I have bought a house and lot. Baker summers there also. We open at Cohoes, N. Y., August 27."

## An Exoduster Returned.

Joseph Haworth, leading man in John McCullough's company, arrived from England on the *Servia* Monday morning, after a few months' sojourn on the other side. To a MIRROR reporter he said:

"My trip was thoroughly delightful. London and Paris are full of Americans this Summer, and one can scarcely walk a block without encountering an acquaintance. I visited England, Ireland and France. A good deal of my time was passed with Nat Goodwin, who enjoyed himself as only he knows how. His limitless good-nature and fun-making combine to make him a favorite with everyone he meets, and he's extremely popular with English professionals. The reports of his illness are absolutely unfounded. He was not well when he left New York; but he's all right now. I saw the Sothren boys and their sister in Brighton. Lytton comes over on his own account this season and Ed and the young lady on theirs. The latter expect to get an engagement here. Edward is the image of his father and a duplicate of him on the stage. He has also developed into a clever farce writer. If they get a chance here they'll make their mark.

"Did I see Irving? Of course. There's something fascinating about him; but his Benedick in Much Ado (the only part I saw him enact) is a performance replete with eccentricities and mannerisms. His stage management is, of course, magnificent, and it is in that department that he excels. I cannot say whether his acting will please our public. It certainly will interest them."

"You advance to the leading part in McCullough's repertoire this season?"

"Yes; I am set down for Cassius, Iago, Icilius, etc." Mr. Haworth went to Boston Monday night.

## Harrigan and Hart's Opening.

Meeting Aaron Appleton, a MIRROR reporter enquired about the Comique.

"We will open on August 6, with The Mulligan Guards," he replied. "The seven plays of the series have been condensed by Mr. Harrigan into three plays, and the first of them will be presented on the opening night. New music and scenery have been provided."

## Electric Photography.

Some interesting information was recently gained by a MIRROR reporter during a talk with B. J. Falk regarding his successful photographing of scenes in The Rajah by electric light. Mr. Falk said:

"The absence in the body of a theatre of anything like sufficient daylight for rapid photography rendered the introduction of artificial illumination absolutely necessary before a photograph could be taken which should include the actors in their attitudes. The power of remaining motionless, and of retaining a given expression, varies greatly in different people; and in a scene from a play where the motion of any one person on the stage will spoil a whole picture, rapidity of work was one of the first necessities to be considered. Many people confound the successful results recently attained with previous and by this time easily understood achievements."

"It isn't a very new experiment, is it?"

"Not at all; the photography of persons by the electric light—in galleries especially fitted up for that purpose—is no new story. London has had such a gallery for ten years or more. And the photography of theatrical curtains, or even of theatrical scenes (without the actors), and that, too, by artificial light, has also been frequently and successfully attempted; but in these latter cases an exposure of many minutes, or even hours, has been necessary."

"How did you manage to annihilate time with your recent pictures?"

"When I went at the work of taking a scene, with the actors included, I recognized at once the important fact that I must, if I wished to portray life and action as personated by actors on the stage, be content with a very short exposure, ranging say from five to certainly not more than twenty seconds. I also knew that an immense amount of light would be required. If a certain scene lighted by one electric light would take sixty minutes to produce a photographic impression, the same scene lighted by sixty such electric lights would take but one minute's time. The reason that has hitherto prevented success in this kind of photography may be found mainly in the belief, universal among photographers, that such an immense amount of electric light as would be necessary could not be managed so as to avoid the usual heavy shadows and cross-shadows; and the enormous expense necessary to be risked on an undertaking so probably unsuccessful stood in the way of any decisive experiments."

"But you overcame all such obstacles?"

"Yes; thanks to the liberal spirit shown by the management of the Madison Square Theatre and of the Brush Electric Light Company."

"How long were you in making your first successful pictures?"

"The Russian Honeymoon photograph (the first success of its kind) was made after one successful trial, two days before, upon the empty stage. Two of the most successful plates of that scene were made in respectively six and eight seconds' exposure."

At the Madison Square Theatre the reporter was shown nearly a dozen photographed scenes from The Rajah. It is the intention to mount a great many of these, have them neatly framed, and to send them to various managers throughout the country. The pictures make attractive decorations in box and private offices. Eventually the Square may arrange for the electric photoing of all their former successes, so that a complete collection of scenes may thus be preserved in the archives of the theatre. A very attractive gallery could be formed. This will probably be done in the Fall, just previous to the departure of Hazel, Esmeralda *et al*, on their respective tours.

## The Giddy Gusher

ON THE PLEASURES OF THE COUNTRY.

I am prepared to defend my statement when I say that New York as a watering-place, New York as a mountain retreat and New York as a country Summer resort lays away over Long Branch, Newport, the Catskills and all the 'villes and 'tons and 'burgs that make up the list.

* * *

Your Gusher is a Cockney. The beauties of nature, with bugs and without ice, are respectfully declined by yours truly. The majesty of "ocean! mighty monster" is very nice; but when everything you touch has a saline dampness that will not dry and your shoes are full of sand, a little city, dry and hot without, comes in very well. I've had a square laugh lately at some neighbors of mine. They are wealthy Germans, and the tinkering and improvements they keep up on their premises is past belief. Their houses are in the very heart of this dear old city; but rural life they are bound to enjoy in their back yards. One old man has put up a tent, and in it he sleeps night after night; the other has a little six by nine grape arbor. Quite early in the season the worms took off every particle of leaf from the skeleton vines. Undeterred by this condition of things, the dinner-table is set under this pastoral vine, the servants rush up and down the narrow flag walk, and the family, carefully brushing off and picking out the worms, partake happily of the dishes brought to them from the comfortable house. A camphene lamp illuminates the scene, and they no doubt find, in the inconveniences and miseries attending the meal, a pleasant approximation to the horrors of country life. As for the other cheerful old pill who sleeps in a tent, he's got a grape arbor and vine minus leaves over him, and on those slats the neighboring cats congregate and, fairly startle the night. This brings out the Gusher's pack of five Scotch terriers, and if that nice old Dutchman doesn't think he's in the Adirondacks treed by bears then he isn't a good hand at dreams.

* * *

Notwithstanding these rural felicities brought right to our door, by energetic Germans, Monsieur got a kink in his noddle the other day that his gentle Gusher needed air and country life; that she drooped, and was pining. Therefore an early start was made one of those hot days for a heavenly retreat on the line of a Jersey railroad. "We'll try it for a week, anyway," said he. "Everybody is going to the country; it's the proper thing to do, and I think it will be very delightful."

The cars were insufferably hot and dusty. Crossing some low, flat, marshy places, the first mosquitoes we had seen this year rushed hungrily upon us. We were landed at an exceedingly ornamental and gaudily painted depot, and conveyed by a topless wagon, under a broiling sun, three miles through sand that reached the hubs, to the sylvan retreat that should take the droops out of my dauntless spirits.

* * *

The best bed-room in the house was mine. I could easily write my name on the ceiling, and I'm no Mary Anderson or Helen Barry. It was four breadths of straw carpet wide, two trunks and a wash-stand long. There were twenty-four little spectacle-glasses framed together and called a window, and there was a four-post bedstead with a feather bed in one corner, and a German plate mirror that represented me as a Chinese woman with eyes on the bias and a nose split up like a Connecticut clothes-pin, and riding straddle of an enormous rent in one cheek, that turned out, on investigation, to be my mouth. These suicidal articles of furniture prepared me to find my two quarts of water in the ewer so hard that the soap curdled and floated on its surface. My one little wooden rocker had been fitted to something so narrow and contracted that a week's practice on a picket fence was necessary to use it with safety.

* * *

But then Monsieur said, "I wasn't expected to live in my room," and I retorted, "I wouldn't be expected to live if I did." And we went down stairs, where we were informed that we were late for dinner, but they'd do the best they could. It was just a quarter to one, and on hearing that announcement, the brave-hearted man belonging to me fell down two stairs and shook the house to its foundation. We took hold of hands, determined to stand by each other through the perils of the meal with which we were threatened; and truly unity of purpose and determination were needed when we entered the dining-room. Measly 'skeeter bars filled the windows and doors; a damp, soggy piece of blue 'skeeter bar was stretched over the table; the nose of the water-pitcher lifted it off the cut up green tomatoes, but it rested gracefully in the nice warm butter. We were brought two plates of awful beat. soup, a section of something that looked and smelled like a bit of fried drum-head, but proved to be tripe, an oleaginous slice of boiled salt pork, some string beans, unpeeled potatoes, slate-colored coffee and a piece of pie.

* * *

These articles were disputed for inch by inch by the flies. The thermometer on a brass-handled sideboard stated authoritatively that the mercury stood at 98°; the water was warm; some bottled lager was sour (the beer man and the ice man had not arrived for that day). Leaving your correspondent, who has a lively turn for Natural History, to investigate the manners and customs of a plate of china that was sent to look after the pie, Monsieur went forth to investigate the surroundings of this delightful Summer retreat. An hour went by. I sought my den above; the chair was impracticable. I sank upon the yielding surface of the bed. What is it Tennyson says? "Had I lain for a century dead, earth in my earthy bed," I couldn't have caught on to a more sepulchral, mouldy, musty smell than exuded from every pore of that dreadful couch. It was getting ready to rain outside—the flies just poured in. A variety of hot noises, the scratching of katydid hind-legs, the buzzing of a multitude of bumble-bees haunting a squash blossom that had ambitiously reached the little window, the far-off sharpening of a scythe and the clink of an anvil at a blacksmith's down the road, worked my nervous system up to the jumping-off place, when the door opened and admitted Monsieur. I knew him in a moment, despite the changes time and trouble had worked. I recognized him at once, and claim great credit for my quick perception.

* * *

The gallant youth had sallied forth in Saratoga blue flannel. He returned a gentle Jersey grey. The dust of the road had enveloped his once noble person; but the sun and the heat and the dust had taken all the noble out of him. A livid light danced in his off eye under a place where a bull mosquito had bitten him. A baleful gleam of malice darkened his nigh optic under a dreadful wasp sting. A bee had tended to his tender nose and a hornet had staked out a claim on his intellectual brow. We neither one spoke—to souls whose covers are worn thin by much suffering a glance is sufficient. I rose, and with one accord, animated by a single thought, we two seized the handle of the commonwealth gripsack. We two lit out and through the dust and heat of three long country miles never flagged or drew foot till the delicious red and greenery of the variegated station struck our delighted optics.

* * *

We slept in New York that night, and, with the help of Heaven and light of experience, we will pass every other Summer night in the safe and comfortable precincts of a city home.

* * *

And yet out in that doleful, uncomfortable Jersey cottage two millionaires and their families are passing the Summer. A reverend doctor is giving the place an air of piety, and an actor and theatrical author are lending a flavor of iniquitous and riotous living to the neighborhood. A demijohn—damning evidence of guilt—with the actor's name on the tag, stood on the platform of the station as we came away.

I wish 'em joy of it. They may have every feather of my bed; they may have my rocker and the corrugated looking-glass. Give me my dear, sweet, city home, with ice enough to make a little North pole of my own and the joys of a Summer in New York, and you will have hereafter a happy

GIDDY GUSHER.

## The Metropolitan Opera House.

The new Metropolitan Opera House, now in course of construction on Broadway, Thirty-ninth and Fortieth streets, will, undoubtedly, be one of the finest structures of its kind in the world, being excelled only by the Grand Opera House at Paris, which was erected at Government expense. A MIRROR reporter called on Manager Tillotson yesterday. He found the enterprising manager tor Mr. Abbey's enterprises in his office at the Grand Opera House, engaged in studying a French grammar.

"Come in," said Mr. Tillotson; "I'm getting ready to paralyze reporters with French phrases. You see, in describing the new Opera House, we have to use such terms as 'parterre,' 'foyer,' 'bagnier,' etc., and I'm preparing myself."

"He will sling them around promiscuously after awhile," said J. M. Paulser, who was present.

At the request of the reporter, Manager Tillotson spoke English and showed him the plans of the building and dwelt on the present state of the edifice.

"Never in the history of opera," said Mr. Tillotson, "has it been presented better than it will be at the Metropolitan."

He then described the building. There will be five balconies, viz.: The parterre, first tier, second tier, balcony and family circle. Under the parterre, near the stage, will be located the bagnier boxes, six on each side. These will be magnificently upholstered in silk, which is now being specially manufactured at the Cheney Mills in Connecticut. For the parquet 600 chairs, costing $15 each, are being constructed. The prevailing tint of the auditorium will be rich red and old gold. The curtain will be very elegant, being made of silk plush, of a light blue ground with a silvery sheen. At the bottom handsome embroidery will be placed to a depth of eight to ten feet. The curtain opening is to be 48x30, which is five feet wider than that of the famous La Scala, at Milan. There will be no proscenium boxes. Three large paintings will appear on the proscenium. One will represent Apollo, and will be painted by Francis Lathrop. The other two will show dancing figures, and will be painted by Francis Maynard. Further decorations will be added in the shape of life-size statues of the Nine Muses.

The main entrance is to be on Broadway; the subscribers' entrances being on Thirty-ninth and Fortieth streets. The parquet is to be inaccessible from the first row of boxes, which will be called the parterre. The first tier is to be filled with boxes similar to those below, as is the second tier. The boxes in the parterre and first tier are to be reserved for subscribers, while those of the second tier are to be sold to the public at each performance. The grand stairways connect with the boxes only, and thus the boxholders will be saved the annoyance of making their way through the crowd. Separate entrances and exits are to be provided for the parquet, boxes, balcony and family circle. Each floor is to be provided with parlors and dressing-rooms. Restaurants and cafés will also be provided. The foyer, which is over the vestibule, is to be a complete theatre in itself, furnished with stage and scenery, and will be used for concerts, private theatricals, readings, etc. The seating capacity of the auditorium is 3,064, divided as follows: Parquet, 600; bagnier boxes, 72; parterre, 216; first tier, 222; second tier, 224; balcony, 750; family circle, 980.

The stage is to be furnished with the very latest improvements. The scenery, which is now being painted, will be entirely new, and will be moved by new mechanical devices, the machinery for moving which will be placed thirty feet below the level of the stage. The house will be heated by four sixty-horse-power engines, which will furnish steam for six-and-a-quarter miles of steam-pipes.

"If ever a building was fireproof," said Mr. Tillotson, "the new Opera House will be. The ceiling for the auditorium is of iron; the pillars which support the beams are of iron, encased in fireproof brick, and the proscenium wall is composed of fireproof brick, covered with corrugated iron. The exits are numerous, and there will be not the slightest possible danger to an audience."

"The boxes are all sold," continued Mr. Tillotson, "and here is a list, which you see contains the names of the best representatives of fashionable society in this city, and which will be the only correct one that has appeared in print:"

| | |
|---|---|
| 1—Ogden Goelet. | 37—Bradley Martin. |
| 2—Jay Gould. | 38—J. W. Drexel. |
| 3—George P. Whitmore. | 39—Mrs. C. W. Astor. |
| 4—George P. Whitmore. | 41—G. T. Baker. |
| 5—G. H. Warren. | 43—H. O. Havemeyer. |
| 6—A. W. Sherman. | 44—George Kemp. |
| 7—J. Pierpont Morgan. | 45—James M. Dunbar and J. Strong. |
| 8—Cyrus W. Field. | 46—George S. Scott. |
| 10—C. J. Osborne. | 47—Robert Goelet. |
| 11—C. Vanderbilt and C. F. Woerishoffer. | 48—H. G. Marquand. |
| 12—J. Millbank. | 49—H. McK. Twombly. |
| 13—Henry Morgan. | 50—Cornelius Fellows. |
| 14—Henry Clews. | 51—R. T. Wilson. |
| 15—James R. Keene. | 52—George W. Haven. |
| 16—Matthew Morgan. | 53—G. B. French. |
| 17—C. Vanderbilt. | 54—W. K. Vanderbilt, |
| 18—E. Lackmeyer. | 55—James A. Roosevelt. |
| 19—H. C. Knickerbocker. | 56—C. K. Garrison. |
| 20—Robert Goelet. | 57—L. Tuckerman. |
| 21—Victor Newcomb. | 58—W. K. Vanderbilt. |
| 22—G. H. Warren. | 59—D. O. Mills. |
| 23—J. H. Wright. | 60—James Gordon Bennett |
| 24—A. Iselin. | 61—W. L. and J. L. Breese. |
| 25—C. C. Baldwin. | 62—Theodore A. Havemeyer. |
| 26—L. Kountze. | 63—W. C. Whitney. |
| 27—Amos Cutting and J. Smith. | 64—W. E. Connor. |
| 28—W. H. Vanderbilt. | 65—E. A. Wicks. |
| 29—Jose F. de Navarro. | 66—G. R. Fearing. |
| 30—John Jacob Astor. | 67—Edward Cooper. |
| 31—Charles Parker. | 68—William Rhinelander. |
| 32—William Rockefeller. | 69—W. H. Tillinghast. |
| 33—Mrs. L. C. Hammersley. | 70—James C. Parrish. |
| 34—E. P. Fabbri. | 71—Levi P. Morton. |
| 35—W. K. Vanderbilt. | 72—Ogden Goelet. |
| 36—S. L. M. Barlow. | 73—S. C. Lawrence. |

"The work is progressing rapidly," said Mr. Tillotson, "and everything will be ready at the time announced for the opening. I have seen half a dozen different dates announced; but the correct one is Monday, October 22. The opening opera will be Faust, with Mme. Christine Nilsson as Marguerite. The company engaged by Mr. Abbey will be an exceptionally strong one. It will contain Mesdames Nilsson, Valleria, Sembrich, Forti and Fursch-Madi, soprani; Mesdames Scalchi, Trebelli and Lablache, contralti; Signori Campanini, Stagno, Fornani and Grazzi, tenori; Signori Marini, Novara, Contini and Corsini, bassi, and Signori Del Puente, Kaschmann and Guadaganini, baritoni. The conductors are Signori Viannesi and Cleofonte Campanini. All these artists are of the first rank and have established reputations. I received a cable dispatch from Mr. Abbey on Sunday, stating that he had engaged the entire orchestra, chorus and ballet, with chiefs of departments. Cavalazzi will lead the ballet. Full costumes for the production of twenty-three operas have already been contracted for in Europe."

The following gentlemen compose the Board of Directors of the Metropolitan Opera House: James A. Roosevelt, President; George Henry Warren, Luther Kountze, George G. Haven, William K. Vanderbilt, W. H. Tillinghast, Adrian Iselin, Robert Goelet, W. C. Whitney, Joseph W. Drexel, Theodore A. Havemeyer, George P. Wetmore and Edward Cooper.

Two large buildings are to be erected on either side of the Opera House, to be composed of flats for gentlemen. The building on the Thirty-ninth street corner will have accommodations for balls and dances. It will also be used for reception rooms. Mr. Abbey will return from Europe about Sept. 15.

## Opera Galore.

Max Strakosch was found one morning last week in his Eighteenth street parlors, busily engaged in directing the disposal of huge piles of Zenobia scores.

"As you see, I begin my season with Mr. Pratt's opera. I intend putting it on in fine style, and will do all I can to make it a success. THE MIRROR, which advocates American management, playwrights, composers, etc., will have an opportunity to determine whether young Mr. Pratt is a success as a native composer."

"Will Mlle. Dorani create the title rôle in New York?"

"That I cannot say, as the company is not yet made up. I've a half dozen entirely new operas which I wish to bring out during the season. A three-act opera-comique, by F. Halevy, entitled Mousquetaires de la Reine, will succeed Mr. Pratt's venture. Then here is a little Italian opera-bouffe, Don Checco, by Niccola de Giosa, which I am going to translate into English and have ready to follow Halevy's work. My idea is to give the public new operas, and as that is my forte, I feel confident of success."

"What news from your brother?"

"Maurice gets home August 1. I don't know what he has done, but will tell you later with pleasure."

Before leaving, the reporter was shown some samples of advertising sheets and hangers, which denoted a distinctly American discernment worthy of a Haverly.

## Letters to the Editor.

MARS AND MELPOMENE.

NATIONAL MILITARY HOME,
ELIZABETH CITY, VA.,
July 10, 1883.

*Editor New York Mirror:*

I am an old veteran in theatrical matters—not as an actor, but a devoted friend and patron of the drama—and have been from my boyhood up to the present time. I can now recall many happy reminiscences which transpired in dramatic circles more than fifty years ago. I am now in my seventy-first year, and have lived when the elder Booth, Forrest, Southwell, Hamblin and many others trod the stage in tragic art and were in the very zenith of their brightest glory. I have lived when the elder Jefferson, Warren, Cowell, Willis and others held the mirror fully up to nature as unrivaled comic actors. I have also had the pleasure of seeing Charlotte Cushman, Clara Fisher and the other great stars in their thrilling and life-like portrayal of characters which, if equalled, have never been excelled by any modern actress since their day. Yet at that time such was the influence of bigotry and orthodox fanaticism that they lacked (with few exceptions) that social influence which, as ladies and gentleman, they were justly entitled to. Especially was this the case in dramatic circles or companies. It was considered as a moral certainty that any young girl adopting the stage as a profession was not only viewed with suspicion, but denounced as unworthy of being admitted into genteel society. But I am pleased to know that the inveterate prejudice against the drama and its supposed immoral tendency, existing fifty or sixty years ago, has entirely given way, and that the current of public sentiment has changed and does not run in that channel now. The people have become more enlightened and liberal in their views. Bigotry has lost its power and influence over the public mind, and the people now do not, they cannot, believe as they did then—that the theatre is a school of vice, a den of iniquity, and the high road to hell. They rather look upon it as a conservator of morals, and a school where all the finer feelings of the heart are portrayed, and where the most noble aspirations of the soul are incubated with a force and effect not to be obtained from any other source.

It is this revolution or change in public sentiment which has been going on year after year, that I am happy to say has placed the drama on its high legitimate sphere, and given to the actors and actresses of merit a wide social standing second to no other class in the country. They now wield an influence and sustain a character for probity, virtue and honor, as well as all the noble and generous attributes that belong to the human species. As an illustration of this, I refer you to the great interest and sympathy manifested by the public in behalf of Mr. Backus in his late illness and death. And why? He was only a minstrel. Yet he was an accomplished gentlemen and an artist in the fullest sense of the word. This is not all. He was kind, generous and honorable, and sustained an unblemished and irreproachable character. Therefore he had inspired confidence and stood high in the esteem and regard of men of wealth, learning and influence—all of which was fully manifested in tender solicitude during his late illness and at his funeral.

But this great change in public sentiment is not confined to cities and towns; it extends throughout the whole country; it even pervades our little community of from twelve to fourteen hundred, mostly disabled veterans, at the Soldiers' Home. Here we have a new and beautiful theatre, built in the latest style of modern architecture, and frescoed from stage to dome in brilliant and appropriate colors—all of which has been executed with taste and skill and the most elaborate workmanship. The house will hold from 1,100 to 1,200 people, and has a capacity of seating 1,000 with comfort and ease. The seats (which are patent easy-chairs) are well arranged, running from the orchestra with a gradual rise throughout the auditorium. They are comfortable to sit in, affording great pleasure during the performance. The scenery is beautifully painted, with various designs well adapted to many modern plays. In fact, neither skill nor expense has been spared in making this the most beautiful theatre this side of New York. This grand palace of the drama is mostly for the amusement and benefit of the inmates; but by the talent displayed and high social standing of our disabled amateur company, it is largely patronized both by officers and men of Fortress Monroe, Hygeia Hotel, the *elite* of Hampton and citizens generally throughout this section of the country, many of whom have had much experience in theatrical matters and are able critics.

Our season (which has been both brilliant and successful) closed on Saturday evening, June 23, with the beautiful and emotional play of Caste. The house was crowded to excess, and all were delighted and manifested their appreciation by frequent and enthusiastic applause. In speaking of the merits of this company as actors, especially when all rendered their parts so well, it is difficult to discriminate or particularize in favor of any one or more persons. Yet there is always a difference, and it is my duty to speak of this according to truth and justice. In the performance of Caste I am pleased to say our old friend, Joe Brennan, who is still the master-spirit of the drama here, was quite at home in his part. He is very popular, not only as an actor of more than ordinary merit, but as a gentleman of high social qualities. In portraying the character of Eccles, he manifested with artistic skill, both in appearance, word and action, all the elements and characteristics of a blatant, confirmed inebriate. His quaint looks and expressions, which are peculiar to himself alone, were very amusing to the audience. Jennie Anderson, as Esther, and Mrs. A. McGeehan, as Polly, performed their parts with admirable taste and skill. They are great favorites here, and fully sustained the high reputation they had already acquired. They are ladies of rare dramatic talent, and devoted to the interests of the Home. H. T. Barney, W. W. Patterson, James Colgan and M. Twaddell, all acquitted themselves well, and by study, close application and proper training, no doubt would excel in many characters.

I have now come to one, who, it is conceded, merits rather more than a passing or superficial notice. She is a young lady now in her eighteenth year, and has only been on the stage five times. I refer to Mamie McNally, who, although a mere novice in experience, is looked upon by our best citizens as being almost a prodigy in dramatic attainments. In portraying the character of Marquise de St. Maur (especially in the emotional part) she seemed to lose sight of her own personality and fully enter the spirit of the one personated. This was a masterly effort, and the effect upon the audience, it is unnecessary to say, was electrical, proving beyond the possibility of a doubt that she had not only gained their entire confidence, but a warm place in their affections. She is an accomplished young lady of noble aspirations, rare attractions and personal charms, good figure and size, large, piercing black eyes, jet-black hair and features remarkably regular and perfect in their outline. In fact, she has a handsome face and a countenance indicative of the greatest soul-power. In a word, she possesses a face which, once seen, like that of Maude Granger, can never be forgotten. In looking at Miss McNally, one can see at a glance where she obtains the ability to portray emotional characters with such effect. She possesses within herself the elements of feeling, without which no emotion can be conveyed to an audience. This she is well aware of, and has successfully exercised that electric power on two occasions at least. In connection with these great gifts, or endowments, she also possesses a lofty ambition, keen perception, great firmness, and a memory that can grasp and retain even metaphysical composition. Her father informs me that her memory is so remarkable that by concentrating her mind she can read a play in a newspaper, lay it aside and repeat every scene verbatim. Now, if Miss McNally intends adopting the stage as a profession, I can assure her that she has elements of success within herself and experience more than study, social influence and proper training.

W. J. S.

MR. CLARKE HAPPY.

NEW YORK, July 3, 1883.

*Editor New York Mirror:*

SIR:—In your last week's issue you mention me as manager of the Hearts and Hampton company, and as this might under present circumstances be misconstrued, I venture to say that I was only manager of the show and company, at Miss Florence Gould's request, during a short period in which the company was organized without any manager "good or bad." I abused the position of actual manager on account of the many unsatisfactory conditions in which I found everything on the after the first manager had left the company. I never shaken worked my utmost to serve the true interests of look after the interest of Miss Florence Gould and myself. You think it strange that I am in a "genuinely happy frame of mind." Considering I feel that Miss Gould has been shamefully dealt with by both the Matthew Brennan and Shook-Spies and Swain, that I have been instrumental in securing for our company outstanding unexpired engagements, paying my and Hearts on light salaries, and that I shall have the still greater pleasure of seeing the above-mentioned gentlemen called to account in a public court, I do not hesitate to say that I am happy in the extreme. Thanking you for your courtesy, I am, etc.,

Yours faithfully,
CLARKE HAPPY.

MR. HINTON TO THE POINT.

NEW YORK, July 3, 1883.

*Editor New York Mirror:*

My DEAR SIR,—I am indebted to THE MIRROR of some date for a piece of information which is defined "Personal." The paragraph referred to was in the editorial form of a portrait of a Duke of the fifteenth century and entitled *The Usher*. The investigation as thoroughly characteristic of the Duke, whenever his generosity or resentment was excited, "in enhancing the value of the favor conferred or in exacting the bitterness of the revenge which the sweet mood him who sent." After one or other of these moods the Usher, the following items, which may shall I," appeared into your office, a few weeks ago and announced that he was "going to London to produce a play entirely by myself; and furthermore that I "actually meant to do it without intervention."

Permit me "to unveil him." Since finding my intention to leave New York on an old and authentic I could hardly have made the announcement; and furthermore I have not been out of New York for more than a few consecutive hours during the last two years; I could not have "actually carried the threat into execution."

Guilty though I may be of having written a "failure" and thrown to the army of unappreciated authors who oppose as critics, a boon, for there is usual error; I can not accept without demurring the one they would confer on the bench of critics, or a host of many others criticisms are not undesirable. I do not allude to the critical rough usage of Clay, Mars, nor to the taunting of the heathen wights of the London Stage and London Referee, who are probably impressed with the importance of historical facts, in the columns of the journals they are connected with, but before accepting their advice I must be convinced that they are competent judges.

I have never seen the play on the stage, and when I read the criticisms I am in doubt as to what really happened. From them and through private sources, one thing is evident, that the acting was very bad. Having sold my right and title to Clay-Mars before it was produced at the Olympic, I was in no way responsible for the manner of its production and the efficiency of its management. It is a self-evident fact that a play is largely in the hands of the company that plays it; and the management that produces it. The best plays have been and can be made ridiculous. A critic should be able to discriminate. The cast should be of the subject of itself, a thing apart, and likewise the acting worthy of special judgment.

The Usher, drawn his inferences from a criticism in the Referee, and feeling confident of the honest spirit of criticism that always prompts him; I take the liberty of pointing out one or two critics who did not "rise in their might to crush the piece;" and who did not say "it was presented with direful effect."

I shall not trespass on your time by quoting contrary evidence; nor would I have you believe that Vanity Fair or Society praised the play. On the contrary, they did nothing of the sort; but they saw in it "good material," "a good historical backbone," good situations," "barely supported by a scratch company," and other things which were more than redeeming features, but the critics of the Referee and Era, these were supposed. The management should have given these "supernumeraries" before or after the curtain went up; this I believe was not done, and the management sadly blundered.

Before I take up the interesting occupations of "digging potatoes" particularly commended to my earnest attention, I am going to urge the critic of the Referee, when about to criticise a historical play to make himself as tolerable familiar with the facts introduced therein as he has proven in this instance to the world at large he does feared and unblushing ignorance of the history of Cinq-Mars. An afternoon in my private study, may prove beneficial to my English friend, for there he may learn from the seedy pretense what the seedy critic should know. However, his ignorant comments on well established historical points are not calculated to enhance his individual opinions. For the instruction of my valiant driver of the quill, an opera, Cinq-Mars, and a novel same name, translated I believe from the works of which he seems to have a vague idea. Forgiving, his observe John shows "adieu pour," I don't say, "not goodbye, but "au revoir" to my observations friend; and will on some day, not very distant, send him a box for a new piece. I trust it will assist his ignorance, as it shall not contain any historical references to expose his ignorance.

I have not wished to defend a bad cause nor yet to sound the horn of a forlorn hope but to offer an opinion to the testimony printed in your columns, such opinion as will intimate, if not prove, that the London critic did not to a man rise up to crush it." And, in fact I will simply ask, how and why is it that several critics can see a single performance and write upon it so very differently.

The question is an open one and all authors, critics and managers may answer it to their satisfaction.

Very truly yours
MAURICE M. MARTIN.

## Professional Doings.

—W. H. Power, Scanlan's manager, has arrived in the city.

—Charles Gayler's new spectacular play will be produced at the Boston Theatre Sept. 17.

—Theresa Newcomb, Louise Dempsey, Charles Harris and Harry Mack are with the Ellani company in Toronto.

—Louise Rial, under the management of Jay Rial, will start out on a starring tour August 6. A strong company is being engaged. Her repertoire will include Camille, East Lynne, Led Astray, Ticket-of-Leave Man, Oliver Twist and Hidden Hand.

—It strikes close—Pinafore by the Gran Opera company at the New Pavilion Theatre in Brooklyn. Almost an entire change in the company has occurred. Harry Brown, Lilly West, W. H. Crompton and Louise Manford are resting and the following appear: Buttercup Gray, Josephine; Anna Guenther, Little Buttercup; Bebe Vining, Hebe; C. S. Stevens, Rackstraw; Willett Seaman, Captain; Mr. Newborough, Deadeye, and Mr. Conditt, Boatswain.

—Many alterations will be made in Our Summer Boarders before the piece again takes the road. While the parts of Kennedy and O'Shaughnessy will remain intact and in the same hands, the remainder of the cast will be people who can either dance or sing. Each member will do some special act. Mr. Barnes says he intends giving a performance that, in the way of fun, will be second to none on the road. The Boarders start out in September, and time is all filled.

—Marie Litta succumbed to a long illness at her home in Bloomington, Ill., on last Sunday. Mlle. Litta, whose name in private was Maria Von Elsner, was very popular as a concert singer, especially in the West. For some time she had not not appeared in opera, in which she was not accounted a success. She was taken ill last April, while touring Michigan, and was for many weeks bed-ridden in one of the towns of that State. A few weeks ago she was removed to her home in Bloomington. Here age was twenty-seven.

# PROVINCIAL.

## BOSTON.

Bijou Theatre: Large audiences were present during the past week to witness the performances of *Patience*, which was announced with what was called a "star cast," the members of the co. as a general rule giving satisfaction, the chorus and orchestra deserving much praise, and the attention to detail being noteworthy. Many people were desirous of seeing HenryDixey as Bunthorne; for while this young gentlemen is popular as a comedian, there are quite a number who think his forte is burlesque, and that he often sacrifices much and oversteps the limits of true art for the purpose of creating a laugh. His Bunthorne was a success, his conception being good and the delivery of his lines very intelligent. The Grosvenor of Digby Bell was one of the most enjoyable hits of the evening, winning many encores for his singing and gaining much praise for his conception. Mr. Schiller, who appeared as the Major, is one of those young actors who always attempt to make their parts, however small, the most conspicuous characters of the evening. An actor certainly deserves credit for working conscientiously and attempting to build up a character, but there is such a thing as trying to do too much and appearing ridiculous. Mr. Schiller is a hard worker and should try to overcome this fault. The name of Etta May Hunt appeared on the programme, and although a stranger to a majority in the audience, made an instantaneous hit, her clear voice gaining for her much applause, and her quiet, lady-like manner winning for her many friends. One of the other hits was made by Augusta Roche as Lady Jane, her dignified manner, true voice and attention to details leaving nothing to be desired. Sadie Martinot was starred on the bills as Lady Angela, due to her return to the city, and the praise won by her on account of her graceful movements when she last appeared in this character at the Boston Museum. Miss Martinot repeated her former success, making more of the character than any other Lady Angela we have had, although the character calls for so little that a stranger coming to the city could not be blamed if he asked why her name should be printed in large type on the bill-boards. The performance during the week gave the utmost satisfaction. This week Mascotte will be produced, and the following week Virginia will be presented, for which extensive preparations are being made.

Boston Museum: The Grand Duchess attracted large and well-pleased audiences and, although that life and vim prominent in the French version were at times wanting, gave general satisfaction. Many original hits were introduced which were appreciated by the audience, who manifested their pleasure by hearty applause. John Howson and George Wilson created much amusement, the business introduced by these gentlemen meeting with much favor, the make-up of the latter being strikingly original. Miss Howson made a pleasing appearance as the Grand Duchess, but lacked the force necessary for the proper singing of some of the numbers. Olivette is in preparation and will shortly be produced.

Oakland Garden: The entertainment provided by Tony Pastor during the week, seems to be what is desired during the heated term, the public preferring to laugh and enjoy a light entertainment to sitting and worrying over a complicated plot. The co. numbers many favorites in this city, Tony Pastor, Jacques Kruger, William Carroll, the Kernells, Miss Western and Miss O'Neil proving particularly popular. This week Iolanthe will be produced by Rice's Comic Opera co., with a strong cast, including A. W. F. McCollin as the Lord Chancellor and Ida Mulle as Phyllis.

Buffalo Bill and Dr. Carver have met with great success in their scenes from the Wild West, the robbing of the mail train and lassoing of the buffalo meeting with especial favor, while the shooting by the principals evoked much applause. The entertainment will be continued this week, performances being given also evenings.

Dearborn Museum: A number of favorites will appear this week, and an excellent programme will be provided for the patrons.

Items: Gus Mortimer, manager of the Roland Reed Chess co., was in the city. The co. next season will include, besides Roland Reed, Alice Hastings, Blanche Vaughan, Annie Mortimer, S. S. Bloch, H. Rees Davies, Oliver S. Jenkins and Charles Pattison; J. W. McKenney, formerly with Sam'l of Posen, business manager, and William Guerin, assistant agent. The season will open August 27 at Montreal.—A concert was given Thursday evening at Paine Memorial Hall by Lucy and Lillie Clifton. One of the principal features of the evening was the singing of the popular tenor, E. S. Wentworth, which met with great appreciation. This gentleman has accepted an engagement for next season with the Alfred de Sève Concert co.—J. H. O'Connor is in the city.—The regular season at the Boston Theatre will open Sept. 3 with a new drama entitled Kit, which will be seen in this city for the first time. The motive in this drama is to prove that water has a more powerful influence upon the human body than liquor; for in the first act, a lady, after jumping into the river and grappling an armful of water, will die, while during the remainder of the drama two characters will drink liquor whenever the opportunity presents itself, continually ask for more and yet live. Many novelties will be introduced—among them a new game which will be seen by many of the inhabitants of Boston for the first time, called poker, in which a man holding four right bowers is liable to be euchred.—Nellie Weatherby, sister of Miss Weatherby, will make her first appearance in Boston, at the Bijou Theatre, in Virginia.

## ST. LOUIS.

Pickwick Theatre (Cottrill and Short, managers): Another attempt was made on the evening of the 3d to [illegible] at this Summer theatre, a company of [illegible] presenting Pocahontas and Trial by Jury, [illegible] very bad and as was the performance, [illegible] Bowling Belles comb. will appear [illegible] Opera co., with Miss St. Quinten [illegible] 15th.

[illegible] (Jim Shaw, manager): Three Black [illegible] crowds to excellent business, the [illegible] filling the garden completely. Rip Van Winkle, Pinquette's new opera, will be produced 6th, with W. H. Seymour as Rip and Miss Bethel as Gretchen. Rip will be succeeded by the London burlesque of Blackbeard, in which Alice May, the Australian burlesque actress, who was brought to New York by Barton, will appear in the title role.

Items: Charles F. Long has severed his connection with the Ford Comic Opera co., after a most successful three years' engagement. He is one of the most successful tenors in the business, and is a great favorite in St. Louis.—The White Crook, a spectacular burlesque, is being prepared at the People's Theatre, where it will be produced to-morrow evening.—Work on the new Standard Theatre is progressing rapidly.—Bartlett's Dime Museum is no more. It was unable to stand the hot-weather pressure, and now its doors are closed and its manager is *now at liverpool*. It made a great deal of money for awhile, but nothing was laid by for a hot-weather siege. The last attraction was a baby show, and the nurses and all were left in the lurch.—The St. Louis Dime Museum now has the field to itself, and, although not doing a great deal of business, will keep above water until the cool weather sets in.

## CHICAGO.

The Summer season of drama and minstrelsy has not opened very auspiciously at any of the theatres. At Hooley's, The Corsican Brothers, in spite of an excellent cast and good scenery, has not drawn, and Mr. Rankin is disheartened at the opening of his season, and is now looking for some one to take his contract off his hands. The receipts have not more than paid expenses. The reason for this is hard to explain, for, as a rule, plays of the class to which The Corsican Brothers belongs have drawn large patronage. But if McKee Rankin, Lewis Morrison and Emily Rigl cannot draw in any kind of a drama, then the only explanation must be that the people want a Summer rest, and prefer home and quiet to visiting the theatre. This week the same play up to Friday, when Evelyn Foster, a young society lady of Milwaukee, will attempt the role of Camille to Rankin's Armand, the occasion being her debut on the stage. It is known that the lady is a daughter of Mr. Wingfield Smith, of Milwaukee, who has spared no expense to fit the ambitious young lady for her stage career. For the third week Mrs. Rankin will appear in School.

At McVicker's the Boston Theatre co. have appeared in Love and Money, an English melodrama with nothing in it except a coal-mine scene and a rescue to help it to success, and this has not been enough in Chicago, for the houses have been so light that it would be a shame to give the number who paid admission, although it could be accurately given. This week the same play, to be followed by The World, Youth, etc., etc.

Thatcher, Primrose and West's Minstrels, for once in their career, have failed to draw crowds. The Grand Opera House has had light audiences to see their entertainment; but at the same time the patronage has been the best in town, so the gentlemen can take comfort in that. This week some new features will be presented.

The Walters Dramatic co., with D. H. Fitzpatrick, have played Colleen Bawn at the Academy to fair business. Nellie Walters as Eily O'Connor showed herself a most talented young actress and worthy of better things. This week the Chicago Ideal Opera co. will appear in Iolanthe, and close the Academy season.

## BROOKLYN.

English comic opera still flourishes at the Pavilion Theatre, as the large circus tent is now termed, and Manager Grau is reaping a rich harvest. The Grau English Opera co. has made some recent additions, notably that of Anna Gunther, who is a capital singer. Olivette was played on Monday night, and on Tuesday evening Pinafore was produced to a crowded tent, which applauded the airs of the well-worn opera as liberally and as heartily as though they had never heard them before. Bessie Grey sang the music of Josephine fairly, and Bebe Vining made a charming Hebe. Anna Gunther was the Buttercup, and both in acting and singing was admirable. The remainder of the cast were all good. Louis Delange was the Sir Joseph Porter; Willette Seaman, the Captain; Alonzo Hatch, the Ralph, and Mr. Newborough, the Deadeye. The chorus was strong and the scenery very good. The probability is that the opera season under canvas will last through the Summer, as there is no opposition in the theatrical line.

## SAN FRANCISCO.

JULY 2.

Time is shortened some fifteen hours between 'Frisco and New York by the new time-table adopted by the Union Pacific road this week, and we are so much nearer to you, dear MIRROR. Mentally we shake hands upon it. There is nothing new at our theatres this week, except the new bill at Emerson's Minstrels, in which Billy Sweetnam presents his very old but ever new "The Villain Still Pursued Her." Charley Reed promises an original afterpiece this week, entitled "Front," that has more than the average merit in it. Business is steadily good at the minstrels.

The California had a big Monday-night house, too, for the second week of The Silver King. At Baldwin's The Black Flag attendance subsides as it enters upon its third week. Neil Burgess follows at the Baldwin in Vim on the 9th, and Daly's Fifth Avenue co. at the California on the 16th.

A new deal in theatricals will be made in two weeks. Manager Bert, of the California, has leased the Grand Opera House for one year, and will open it at reduced admission rates on the 16th, with The Silver King and co. as the attraction for one week. The Grand is our Jumbo theatre, relatively in the same position as the Windsor and the Grand Opera House in your city, and the experiment will be tried of playing first-class high-priced attractions at cheap prices, the capacity of the house making up the difference in box returns.

Items: Ada Deaves' benefit was a success financially, although there were a great many vacant seats.—Agnes Herndon will leave for the East this week. She has a new piece, A Wonderful Woman.—The Figaro Students have departed for the interior. They return shortly and will appear at the Winter Garden in this city.—From *Figaro* I glean that a very quiet change has taken place in the affairs of the California during the past week, and that J. H. Haverly's interest in the theatre has been transferred to Charles H. McConnell, of Chicago, one of Haverly's most important creditors. In connection with the recent gossip about the California, it was stated that Mr. McConnell was on his way out here to displace Mr. Bert as manager and reinstate his brother, William McConnell. It transpires that the latter gentleman remains in Brooklyn as manager of his brother's theatre there (formerly Haverly's), and that Mr. Bert will remain just where he is, as Mr. McConnell is perfectly satisfied with Mr. Bert's administration. Theatrical managers are not immaculate, as a rule, and have faults like the average mortal. Consequently, their imperfections are often magnified, and what might pass unnoticed in an ordinary business man becomes public property when applied to a manager. It is rather late in the day to say anything about Mr. Haverly's business affairs, which have been thoroughly ventilated in public and private. It is not generally known, however, that but for the astute diplomacy of the present manager of the California Theatre, the true condition of Haverly's affairs might have been known to the world as far back as last December. An Eastern paper recently accused Mr. Bert with running private enterprises of his own while representing Haverly's interests. This seems to be quite true, but it does not follow that Haverly's interests were neglected in the meantime. Bert's speculations have given the California a prestige that it would not have obtained otherwise. In addition to this, Bert's private speculations have given constant employment to a number of people who would not otherwise be employed half the time. While business has not always been prosperous with the California since Mr. Pert's advent, I am told the books of a leading bank can show that he has sent over $80,000 to his principals in the East as a clear profit on the earnings of the house.—Ali Wyunn and wife (Lulu Wilson) were in town Sunday. They are now taking a rest at some friend's home in Napa.—Major J. B. Pond will make a tour of California and Oregon this Summer with Henry Ward Beecher.—The Bert co. are doing well in the interior.

## CINCINNATI.

Manager R. E. J. Miles returned from New York 4th. A Dramatic Festival in 1884, with Booth and Irving as the leading Shakespearean exponents, is confidently announced. The Murray-Ober Dramatic comb. opened the new Opera House at Hamilton, O., some twenty-five miles distant, on the 4th. Manager John J. Collins, of the F. B. Warde comb., while en route to Augusta, Ky., from this city, 2d, was unfortunate in losing some $933, and though the whole-souled John has offered a liberal reward for its recovery, up to hour of present writing the lucre has not been restored. Harry Gilbert made a successful balloon ascension at Dayton, O., on afternoon of 4th.

The prosperous little town of Danville, Ky., situated within five hours' ride of Cincinnati, on the Cincinnati Southern Railway, is soon to possess a $15,000 opera house, stock to that amount having already been subscribed. Sigmund Gabriel, the new manager of the Vine Street Opera House, is having the theatre thoroughly repainted and refitted prior to its reopening, which occurs August 4. Our neighboring city, Hamilton, possesses a genuine athlete in the person of Prof. John Theurer, whose balancing act on the trapeze at the Vine Street Opera House fairly brought down the house. The artist in question has been the recipient of an offer from an enterprising New York manager, tendering him $3,000 for a season of thirty weeks. Theurer will doubtless accept the offer.

Advices from Mount Clemens, Mich., relate that Will Fennessy, of Heuck's, is enjoying himself hugely in consort with his brother professionals. A private letter (published as a sequence) from Bob Miles to Harry Lewis, indicates that the engagement of James Collins will in no sense conflict with Lewis' authority. Collins will virtually be stage manager at the Grand and Robinson's, while Lewis will supervise the finances and billposting. The Spanish Students (one of the many original bands now perambulating the States) will probably fill out a week's engagement at the Highland House at an early date. Manager Fennessy, of Heuck's, goes to Lake Petoskey, Mich., for a week's fishing 19th. Ed Harvey, a local artist of considerable repute, has been engaged by Manager Heuck to prepare the scenery for the latter's new theatre.

Edwin Clifford, formerly manger of Richmond's Our Candidate comb., is in the city, and will form one of the Lizzie Evans co. Heuck's Opera House will reopen August 16, Tony Pastor's comb, constituting inaugural attraction, and Bob Miles will throw open the Grand Sept. 3, presenting Ford's Comic Opera co. as the initial card of the season. Kate Beebe, who has been seriously ill at her residence in this city for several weeks, is now reported convalescent. Nowland's Opera House (variety) in Covington, Ky., closed a brief season 8th, to reopen in latter part of August. The visit of the Continental Guards is anxiously awaited and should the weather prove propitious their entertainment at the Highland House 13th and 14th will attract an unusually large attendance. Minnie Maddern is announced to present her new play, The Child Wife, at Aurora, Ind., on the 11th. Lizzie Evans, who is to star in Fogg's Ferry, Dew Drop and Wild Wave, under Havlin and Callahan's management coming season, is at present sojourning in the city. Miss Evans plays a week's engagement at Columbus this month, during the Soldiers' Reunion in that city.

## PHILADELPHIA.

Chestnut Street Opera House: A number of new contracts for the coming season were closed during the past week. The dress circle is to be re-upholstered in plush and the wall re-papered in gold. It has been decided to reduce the price of admission to the circle to twenty-five cents. Ada Gray will be the first star of the season, and opens on the 27th of August in East Lynne.

Bijou Theatre: Will be the first to open.

Eleventh Street Opera House: Will open August 21. Manager Carncross will have substantially the same co. as last season.

Lyceum: Will probably open August 27 with the Equine Paradox.

National Theatre: Will open the season August 25.

Maennerchor Garden: This week Carl Sentz's Military Band and Levy the cornetist.

Belmont Mansion: The Maennerchor Orchestra afternoon and evening throughout the week. At the afternoon concerts Levy appears in his cornet solos.

Summer Briefs: All our theatres are closed.—M. Laffitte Johnson has sold her comedy drama, Carrotts, to Ada Richmond for one thousand dollars. Miss Richmond will star in the piece. The play is one of the best of Western dramas, and handsome Ada Richmond will be charming as Carrotts.—It is said that the Arch Street Opera House, now being rebuilt, will be a minstrel theatre next season, and be managed by Simmons, Slocum and Sweetnam. A good team and popular.—Stoefel's new opera, All About a Bonnet, is said to be a reproduction of the old French comedy, entitled Le Chapeau de Paille, from which M. Laffitte Johnson drew the laughter-provoking piece entitled Fun, now owned by Oliver Doud Byron.—Should the Dime Museum, late Wood's, not succeed, it will, it is said, be turned into a stock theatre. The Dime people propose to advertise extensively, but to make it pay the patronage must number 2,000 a day. Any one who knows anything about Philadelphia can predict with almost certainty the result.—John Gilbert, formerly a reporter in this city, and late of the Emma Abbott co., has been offered a reengagement.—Mrs. W. J. Comley (Lizzie, not Maggie, Harold, as was misstated in one of the dramatic journals) has presented her husband with a fine twelve-pound boy. Mother and child are doing well. Comley is a happy man. Lizzie Harold-Comley will open her season in St. Joe, appearing in The Princess Chuck. The Comleys have a pretty home in the rural district of West Philadelphia.—Mark Hassler's parlor orchestra is at the new Columbia House, Cape May, for the season.—There is a dearth of news, and the heat has been terrible.

## NEW ORLEANS.

The Oates Comic Opera co., at the new Spanish Fort Opera House, very wisely concluded that The Mascotte had been performed often enough, and on the 2d substituted Giroflé-Girofla. Were I to compare the performance with the renditions I have seen of it by larger troupes during the regular dramatic season, the comparison would of course be detrimental to this party; but, everything considered, the performance is a very fair one and gives pleasure to the large audiences which nightly fill the pretty little theatre. Alice Oates is clever in the dual title role, though her voice is rather worn and her acting at times too broad. Annie Van Osten as Aurore is very weak; but the parts of Paquita and Pedro are very neatly played by Hattie Starr and Alice Townsend. Harry Molten as Marasquin and Morris as Don Bolero, are praiseworthy; but the Mourzouk of Harry Hinton is decidedly bad. This gentleman is inexperienced, and though not engaged as an acting member of the company, had to be pressed into service to fill the cast. I understand he is the cupyist of the troupe. During the performance a ballet is danced by three very excellent artists, specially engaged and just arrived. This feature is one of the most enjoyable portions of the performance, and is always loudly applauded. The scenery, painted especially for the play by Harry Dressel, is very appropriate and handsome.

On the 2d the Criterion Opera co. commenced a Summer season at West End. A large and well-appointed stage had been erected at the end of the large pavilion, and Professor D'Aquin's fine orchestra engaged to furnish the music. The Mascotte was selected for the opening, and is fairly well performed. Rose Temple makes a pretty and attractive Bellina. She sings the part very nicely, and her acting is neat and agreeable. Charles H. Dyer is not an ideal Pippo. His voice is not suited to the role, and the score had to be somewhat reduced to conform to his measure. His acting is fair. James Sturges is the Lorenzo of the troupe, and is advertised as being "acknowledged the best Lorenzo in the profession." What's the matter with Harry Peakes and other fine actors who have appeared in the character? If the purpose of Lorenzo is to reach the height of burlesque and absurdity, thereby creating much loud laughter, Mr. Sturges is a success. He should remember that some acting, "though it make the unskilful laugh, cannot but make the judicious grieve." His singing is, however, very good and deserving of favorable comment. The chorus is good and the ensemble of the performance very pleasing. The management have, in my judgment, made a grievous error anent their curtain. While the Spanish Fort Theatre has a very attractive and well-painted curtain, in accord with modern ideas, the West End Opera House curtain is simply an advertising medium. Like the old curtains we used to see in country theatres, it is made up of large advertisements; and, instead of being pleasing to the eye, is rather an unsightly affair. It is hoped this will be changed and a new opera soon substituted.

At Faranta's tent show George Castle's Celebrities are drawing well. With the exception of Kennedy (who is very weak as a mesmerist), the troupe is a good one.

Gorman's show is attracting large houses, and the entertainment given is a good one.

The parties interested in the success of Milneburg, our oldest lake resort, are arranging to introduce theatricals at their end of the line, and are fixing up a theatre and are arranging for the early appearance of a selected opera troupe. Keep it up, the more the merrier!

## ARKANSAS.

### HOT SPRINGS.

The Winnetts opened the Academy of Music 19th, and will keep it open as long as it pays. John W. Dunne, manager of Charles A. Gardner's Karl co., arrived 4th. Charlie Decker, the dwarf, arrived a week ago from St. Louis. Little Norene Wood, the child-actress, is taking dancing lessons from Lottie Winnett. George Hanlon, of the Hanlon Brothers, left here June 30. Alfred Hanlon will remain about two weeks longer. George Hanlon says he will play two nights here next season, and don't care whether he makes anything or not; he only wants to convince his people that this is the place for them to summer next year.

John E. Owens and wife and Louisa Dillon spent a day last week at Sulphur Springs, a few miles from this city. Gus Williams leaves for Mt. Clemens to-day (7th.) While here he had a good time, and he thinks this is a good place to summer. Manager Slocum is still at Little Rock overseeing the repairs at the Capital Opera House, which he will run next season in connection with the Opera House here.

## COLORADO.

### DENVER.

Tabor Opera House (W. S. Morse, manager): Wyndham Comedy co. opened here on the 2d for one week, but have been playing to very poor business. They close the season here. Augustin Daly's co. 11th, four nights.

Academy of Music (N. C. Forrester, manager): This house reopened on the Fourth of July with an unknown co. in Silver Cord. The audience was light. The troupe only played one consecutive night.

Items: The Academy of Music will soon reopen. Their agent is in New York at present negotiating for attractions.—W. C. Hilker, late manager, has applied to the Council for a permit to erect a new theatre in this city. It will be a small one if built.—John Robinson's Circus is playing Colorado towns to splendid business.

## DISTRICT OF COLUMBIA.

### WASHINGTON.

Theatre Comique, (Col. T. E. Snelbaker, manager): The programme for this week is the two plays, The Two Wanderers and The Boss.

Items: Till's Royal Marionettes, are still the principal attraction at Driver's.—Florence Emmart, vocalist, this week, at Abner's.

## ILLINOIS.

### ALTON.

City Hall (William Walker, janitor): The Juvenile Pinafore co., under the management of Professor Swain Bach, musical director of the E. M. Crane Comedy co., will give an entertainment 13th and 14th. The children are all of this city, and peddle their tickets on the streets.

Items: Professor Bach will visit Quincy after Alton, and start another Pinafore boom.—E. M. Crane will Summer here a few days longer. The floods had nothing to do with his sudden closing.—Several first-class attractions are booked. Danvers & Co., the popular bill-posters, have secured five strong cards. They would like to hear from a good minstrel co.—The benefit (?) for the flood sufferers did not come off.—Circuses give us the go-by.—The new house still hangs fire, tho' hope is not yet dead.—There will be opposition bill-posters in the field this Fall, and, as far as shows are concerned, bill-posting and litho-hanging will be way down.—W. N. Danvers is dramatic editor of the *Daily Telegraph*, and that paper will make a feature of amusement notes in future.

### PRINCETON.

Opera Hall (M. E. Paterson, manager): Chicago Church Choir Opera co. played to $100 on the 5th and gave good satisfaction. William Wolff as Gaspard was fine.

### ROCKFORD.

New Opera House (C. C. Jones, manager): Chicago Ideal Opera co. gave a fine performance of Iolanthe June 30. The co. is a strong one in cast, chorus and orchestra, and is under the able management of Will F. Davis. Barlow-Wilson Minstrels, 4th, to a packed house. This performance closed the season of 1882-83, during which some seventy-five first-class combinations have appeared to an average good business.

### ROCK ISLAND.

Harper's Opera House (Ben. Harper, proprietor and manager): Theodore Thomas' Orchestra appeared 5th before a large and fashionable audience. Barlow-Wilson Minstrels, 7th.

## INDIANA.

### LEBANON.

Opera House (Feeser and Daily, managers): The Southern Minstrels are booked for 13th and 14th. Their next stand is at Frankfort 16th. Nothing further booked.

Items: Messrs. Feeser and Daily have organized a Southern Minstrel co. comprising twenty people. They will take the road 13th, making their first stand here; thence northward, playing Lake towns.

### MARION.

White's Hall (William White, manager): This is a neat little hall, with a seating capacity of 350, good scenery, etc. L. W. Petty, agent for Feeser and Daily's Southern Minstrels, is working up the town for the appearance 17th. The Felix A. Vincent co. play the first week in September.

Arena: No circuses so far; but W. W. Cole's and Sells Brothers' are expected.

## IOWA.

### DES MOINES.

Moore's Opera House (W. W. Moore, manager): Thomas' Orchestra succeeded in drawing one of the finest audiences of the season 3d. The performance was well received throughout. Matinee this afternoon (4th) and performance to-night.

## KANSAS.

### LAWRENCE.

Bowersock Opera House (Frank March, treasurer): This house has been closed since middle of June and is being frescoed by Noxon, Halley and Tenny, Mr. Noxon giving his personal supervision to the work. The house will also be reseated with cushioned opera chairs.

## MAINE.

### AUGUSTA.

Granite Hall (C. E. Morton, manager): Jerry Cohan's Irish Minstrels, 4th, to light business. Co. poor.

Item: Messrs. Gannett and Morse opened a skating rink in Novelty Hall 4th. The opening was well attended, and there is no doubt as to the success of the enterprise.

### HALLOWELL.

J. W. Baird's Minstrels appeared 6th to good business. Co. very good indeed.

## MASSACHUSETTS.

### LYNN.

I had a pleasant chat with James R. Adams, the Pantaloon, at the Forepaugh matinee, 6th. His engagement with O'Dale Stevens was for one week only. Jimmy owns a fine residence at Stoneham, Mass., where he will pass the idle season. But it is not so idle for him, as he is engaged in the manufacture of paper boxes in company with a Mr. Shaw, of that place. Through the kindness of Mr. Forepaugh, free admissions were distributed to the inmates of the Children's Home.

Charles W. Doble, scene painter, and at one time acting manager of Forest Gardens, Boston, died in this city last week. Mr. Doble was a skilful artist, the handsome drop-curtain now in use at Music Hall, bearing evidence of his taste.

A good variety entertainment, concluding with the pantomime, "Little Tommy Tucker," was furnished the school children, 4th, at the Coliseum, by a party from Boston. It was well attended by the little people.

Arena: Forepaugh's great show visited us 6th, and drew out the usual large crowds that always attend the circus. The street parade was one of the finest ever seen here.

### WORCESTER.

At the Rink Rice's company have been playing Iolanthe and Patience the past week to fair houses. Coming week: New York Ideal co. in Heart and Hand and Princess of Trebizonde.

Work on the changes in the interior of the Worcester Theatre have been begun, and are progressing under Manager Wilkinson's direction.

Horticultural Hall, a pleasant place for private theatricals, has been handsomely redecorated this Summer.

### MILFORD.

Nothing in the dramatic, and but little in the musical line these days, except the open-air concerts Wednesday nights by our popular brass band, and which everybody enjoys. Also, weather permitting, the Night-Blooming Grimalkin Troupe render their nightly serenades of soothing melody, frequently eliciting loud and profuse applause, with judicious presentation of fire poker and blacking-brush bouquets. No response to encores. The amusement-seekers appear to find ample solace in picnics, excursions, base ball and numerous other sports and pastimes of Summer.

### SALEM.

Arena: Forepaugh's Circus was here on the 5th, and gave two first-class performances, though the evening entertainment was shortened by a heavy thunderstorm. The street parade was the best ever seen in Salem. At the hour of the afternoon performance the thermometer stood at 95, but nearly every seat in the mammoth pavilion was filled. A terrific thunderstorm set in about 6 P. M., and the second performance was delayed till 8:30. The track was in miserable condition. The tents were soaked and the performers and audiences were drenched. The former waded into the ring in top-boots, and the latter elevated umbrellas. It was a trying time for the circus people, but everything went smoothly and good-naturedly.

An attachment for $10,000 was served on Mr. Forepaugh by the parents of the Peabody lad who died from injuries inflicted by Bolivar in Boston, while he was attached to the circus company. A bond was filed. In Lynn, on the 6th, another attachment was served, as the initial step in a suit for the death of a colored man run over on the Old Colony railroad by the train transporting the circus.

Items: Bennett and Molten's Juvenile Opera co. has started on its fall campaign. This company gave Cinderella at Mechanic Hall three times on the 4th. The city paid for the performances and distributed free tickets to the school children.—Doris' Circus will be here August 3.—The talk of a new theatre, to be built on Washington street and Barton Square, is revived. If erected, S. Endicot Peabody will be the owner, and it will be a fine theatre and on the ground floor.—Moulton and Johnson and N. W. Andrews will both be in the field again next season.

### NEWBURYPORT.

Arena: Forepaugh's Circus 4th. The day being our national holiday thousands of rustics from the surrounding country take advantage of it to come to the city to see the street parade, which was the best seen here in a long time. The performance was better and more varied than any seen here for years. Fate seemed against the Forepaugh Circus. While en route from Dover, N. H., the train broke down, causing a detention of two hours, which delayed the street parade. Owing to intense heat the circus was not very largely attended in the afternoon. In the evening the rain caused a suspension of the performance. Owing to the wet and heavy track, a lady rider fell from her horse. She was not severely injured, however. Doris' Circus is due here 31st.

Items: F. H. Arey, formerly of this city, has joined one of the Boston Theatre cos.—The Buffalo Bill Wild West show is expected to visit us shortly.

## MICHIGAN.

### DETROIT.

Callender's Minstrels appeared at Whitney's to a good house on the 5th. The show was of the usual standard, with the exception of the Hyers Sisters' singing, which was very excellent.

The Continental Guards of New Orleans, under the management of Frank Farrell and E. D. Price, gave a series of Revolutionary War tableaux on the 7th to a very large house.

Manager Charles O. White, proprietor of White's Grand Theatre (the new house), returned from New York last week and reports a very strong list of attractions booked. Work upon the alterations to be made in the interior of the house has been begun and will be pushed rapidly. The stage has been brought forward fifteen feet, and it is to have a proscenium arch opening of 40x32 feet; the flats are to be 28x20 feet, and there will be a stage depth of fifty feet. The main floor of the auditorium will be raised three feet at the entrance to make the necessary slope. The exterior of the theatre will be illuminated by ten electric lights. Charles McGreevy, of the Union Square Theatre, New York, will superin-

and the stage construction, and W. P. Davis, of the Grand Opera House, Chicago, will be the permanent scenic artist. The seating capacity will be more than any two houses here. Popular prices will be adhered to, and there will be 1,300 twenty-five-cent seats, while seventy-five cents obtains the best seat in the house. The season will open August 27, with F. B. Warde as Virginius.

W. A. McConnell, of the Brooklyn Theatre, was in the city last week, accompanied by Ex-District Attorney J. A. Westberg, of Brooklyn, on a little Summer trip. They left here on the 5th for Toronto and Montreal with J. Sylvester McConnell, who goes to Chicago as treasurer of Haverly's Theatre.

Manager Shaw, of the Detroit, will add considerable new scenery and give his stage an entire overhauling, besides renovating the auditorium, during the Summer. It is rumored that Whitney's and the Park will also be refurbished.

J. M. Lathrop, manager of the Grand Opera House, London, Ont., was in town last week. During the engagement of the Canadian Volunteers there he produced Colts, with a co. of professionals from here. George R. Colne, John T. Sullivan and Jennie Darragh made excellent hits, and will hereafter be warmly welcomed there. The remainder of the co. were poor—decidedly poor.

Owen Fawcett is still Dodging through the State and, reports says, making money. Merrill Green, for some years stage carpenter at Whitney's, goes to McConnell's Brooklyn Theatre next season.

ANN ARBOR.

Grand Opera House (A. J. Sawyer, manager): No improvements worthy of mention will be made.

Arena: The receipts of Barnum's Circus, June 30, greatly exceeded expectations. The menagerie and performances were satisfactory to the immense audiences.

KALAMAZOO.

Item: Dr. Nelson, a renowned medicine man among the Indians of Michigan, has gathered together a number of his people, selecting the more intelligent and good-looking, and organized a show under the title of the "Petoskey Indian Troupe." They will give exhibitions of native singing, dancing, etc.

ST. LOUIS.

Holcomb's Opera House (F. G. Seymour, manager): Owen Fawcett, in Dodging, 4th, to good business. Fawcett is quite a favorite with our people, this being his third appearance here, and those who had the courage to brave the thermometer at 80 were well repaid. Support very good.

## MINNESOTA.

ST. PAUL.

Opera House (L. N. Scott, manager): The Vokes' New Combination in In Camp, 5th, 6th, 7th, four performances, drew good houses. The inimitable, mirth-provoking Fred made a decided hit in the character of Scroggs, keeping the audience convulsed with laughter throughout the performance. Helen Dingeon sings well, and is a very attractive and pleasing artiste. Pauline Hall is a good contralto, is very handsome, and met with favor. Emma Schultz is a vivacious, captivating soubrette. Harry Hawk (an old favorite), Owen Westford and Byron Douglas admirably sustained their several roles. The performance throughout proved very satisfactory, and In Camp promises to be a great success.

Wood's Opera House (Col. J. H. Wood, manager): Attraction week 3d, George W. Thompson in drama Loewensteins, supported by May Seymour and the regular co. In the olio Kitty Mills, J. J. Mullen, Clark and Edwards. Houses very fair. Col. Wood intended closing the house for two months on the 7th, in order to enlarge and remodel the building. The house was burned to the ground about midnight of the 6th, the fire originating on the stage. A total loss of about $15,000, with about $7,000 insurance. Stage manager Frank Jamison succeeded in forcing his way through the smoke to the dressing-rooms, thereby saving a good part of the wardrobe, etc., belonging to the members of the co. The origin of the fire is not definitely known; but as there was a fire-scene in the play of Jakey Loewenstein, and the blaze originated on the stage, it is believed combustible materials were carelessly left exposed. When the fire was discovered Col. Wood, who had been sitting in front, became frantic and tried to rush in, but was held back. He acted as if insane, and was carried by force to his room across the street, where he was soon joined by the co. Fred Will, leader of the orchestra, ran in to save some valuable instruments and music, and came near being suffocated. He was struck on the head by the falling skylight, and had his hand badly cut. He was dragged out by bystanders. Col. Wood loses nothing except his year's work. He was to have had a partnership interest in the concern as soon as it was paid for, and it was within a few hundreds of the amount. John O'Connor, one of the city detectives, was quickly on the ground, and knowing the location of the dressing-rooms, with the assistance of others succeeded in removing all the costumes and effects, with the exception of those of George Thompson, who lost his entire outfit, which fortunately was one of his cheapest, and his loss is about $900. Actors who move about from place to place seldom have their stage effects insured, and Thompson had none. The instruments of the band were almost entirely destroyed. Fred Will, the leader of the band, lost his piccolo, violin and music to the amount of some $300, uninsured. The orchestra's loss amounts to about $400 on implements and music—insured. The building was formerly occupied by McMillan & Co., pork-packers, and after being completely altered and handsomely furnished, was opened Sept. 4, 1882, as a dramatic and variety theatre, under the management of Colonel Wood, who came from Detroit. It has been highly successful, and it was proposed to enlarge it so as to give a seating capacity of 1,500.

Arena: W. W. Coles' great show pitched tents on the 3d, giving two fine performances. The canvas was crowded to the doors. Barnum's great shows are handsomely billed for October.

Items: C. W. Roberts, the genial business manager of Fred Vokes' New Comb., has been spending a week in St. Paul. Mr. Roberts received, a few days ago, the appointment of business manager and advance of the F. B. Warde co. A good worker in the right place.

## NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): A very large house greeted the Chicago Ideal Opera co., and it is not too much to say that they gave the greatest pleasure. They were here but one night (25th) and gave Patience in fine style. To-night (27th) Thomas' orchestra closed a very interesting engagement of three performances. The attendance, while large, at no time crowded the house, the heat being so great that many holders of tickets would not use them. But those who did attend were repaid by hearing the most finished and excellent musical performance ever given in this city.

## NEW JERSEY.

NEWARK.

Theatrical business is dead here just now. It expired for the season on Saturday night with Ferguson's Friendly Tip. The engagement was for Friday and Saturday evenings. There were good audiences, considering the hot weather and the poor ventilation of the Park Theatre. The piece has some merit, but needs re-arranging and pruning. Special mention should be made of the acting of Miss Sidney Armstrong as Julia. She displayed much emotional power in the part.

## NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Callender's Colored Minstrels, 2d, had an extra large audience, filling the house every where. On the 4th, two performances of The Streets of New York drew fair audiences. The New Orleans Continental Guards presented their tableaux on the 5th, but did not draw the house they deserved. Outside of their military friends of the Seventy-fourth Regiment, whose guests they were, the attendance was light. We are promised a treat 11th, when Charles Wyndham and his co. will appear in The Great Divorce Case. The week of 17th is given up to Milton Nobles, whose co., including Dollie Nobles, Alonzo Schwartz, Mortimer, Mayo, Waite, Miss Chambers and Miss Porter, will endeavor to please and attract strangers with the Phenix and A Man of the People. It is Saengerfest week.

Wahle's Opera House (Emil Wahle, manager: E. T. Goodrich, 4th, proved unable to induce many to see The Gambler.

St. James Hall (C. G. Flint, manager): Fred Wren's Uncle Tom Cabin co., 4th, was only passably successful. The fine weather of Independence Day was too much for the theatres; people were satisfied with the open air.

Item: Everything is in fair shape for the Saengerfest opening next week. The final touches to the hall are being put on this week. 'Tis said nearly 20,000 people can be accommodated at a concert should it be necessary. The Germans are endeavoring to make things very pleasant for their expected guests, of whom 40,000 are looked for.

COHOES.

Cohoes Opera House (P. J. Callan, manager): The house will be opened for the season of 1883-84 by the Wilbur Opera co. Baker and Farron will open the following week in their popular plays.

Item: Manager Callan has been very successful in booking good cos., and it is evident that the season will be an excellent one. His time is filled for September.

SCHENECTADY.

Union Opera House (E. W. Moore, manager): This house will open Sept. 3 with E. J. Matson's French Humpty Dumpty and French Specialty troupe. The house will have the following staff of officers for the season: E. W. Moore, manager; C. O. Yates, acting manager; W. G. Sliter, stage manager; G. O. Sliter, janitor. The last-named has been janitor for the past twelve years. O. B. Truax will be head usher. There will be a brass band and orchestra under the leadership of E. O. Teller. The season promises to be a prosperous one, from the number and character of the attractions already booked.

Item: J. J. Currie, of Squire Magiven's Irish Justice Comedy co., is spending his vacation with relatives here.

ALBANY

The theatres are all closed and present a generally deserted appearance, while the Indian village—at present the only show in town—has entered upon its last week. It has been successful, owing doubtless, in a great measure, to the excellent specialty performers, and could remain longer with profit. Saturday, 14th, will witness the advent of Forepaugh's circus, the printing for which has been conspicuous on the billboards for the last three or four months.

SALAMANCA.

Opera House (Hudson Anssley, manager): The New Orleans Minitrels came 3d and 4th to light business, owing to very bad weather. Showery all the afternoon of the 4th, at about 7.30 P. M. it commenced to rain and continued until 9 P. M; consequently the house was light. The co. are all good, and the music and songs were fine, while the Quartette Clog by Stiles-Pearl, Welby and Pearl was simply immense. The N. O. Minstrel band rendered some fine music at the different exercises of the Fourth. They closed season here. Manager Gorton will please accept thanks for favors.

## NORTH CAROLINA.

GREENVILLE.

Skinner's Opera House (Harry Skinner, manager): The first performance of the Big Eight Minstrels took place 2d before a full and fashionable house. The leading members are P. Forbes, Charles Skinner, Dandy Jack and J. Shelburn. All acquitted themselves creditably.

Item: Manager Harry Skinner has a complete outfit of fine scenery, and is now ready to book for the coming season. Good troupes will receive liberal patronage.

## OHIO.

SPRINGFIELD.

Grand Opera House (Fuller Trump, business manager): Although the last amusement season has just closed for the Summer, matters are already "looking up" for next season. Fuller Trump announced to your correspondent that he would not be connected with the Grand as actively next season as he has the past, but will still continue in virtual control, booking all companies. Forty companies have already been booked and given dates. F. B. Warde opens the house Sept. 5, in the legitimate, appearing in Virginius, Richard III., or some equally prominent role, to be left to the patrons of the theatre to decide. Modjeska follows Warde and the early part of the season is well filled with strong companies. Barney McAuley will be the attraction for Thanksgiving and Ranch 10 for Christmas. The attractions so far booked to date do not include any variety or minstrel shows.

Items: The Thuringer Military Band—father and nine sons—gave one of their famous concerts at Fountain Garden (formerly Crystal Hall) June 27.—Messrs. Tyner and Davidson, the proprietors, are doing their best to please, and are reaping the reward in big patronage.—THE MIRROR is on sale at Pierce & Co.'s and the Palace cigar store.—On June 27 D. Thornton West, editor of the Springfield *Sunday News*, made a departure that could well be followed by a number of other young bachelors of this city. Having completed all arrangements, he and Miss Mary A. Smith, an accomplished young lady living on North Yellow Springs street, went to Columbus, Ohio, Mr. and Mrs. Isler, of the Columbus *Bohemian*, acting as chaperones, and in Wesley M. E. Chapel were made man and wife. The many friends of both Mr. and Mrs. West join in wishing them all the prosperity and happiness possible.—THE MIRROR among the rest. They will make their home in this city, Mr. W. still managing the *News*.—Ignatz Wisler, the champion concertina player of this city, recently received a splendid instrument as a present from his sister, Carrie Swain, the well-known soubrette. Mr. Wisler gave an open air concert, 29th, for the aid of Mr. McClelland, who recently had his eyes burned out by molten iron. The playing was very fine and a handsome amount was realized.

DAYTON.

Memorial Hall, Soldiers' Home (Larry H. Reist, manager): The Home co. have been quite busy the past week, having presented four plays, and all of them in a manner that would be a credit to any theatre. Camille was presented 3d to a large and highly-pleased audience. Katherine Rogers as Camille and Clinton Hall as Armand were very well received. The support was good. The Fourth was a gala day. Ingomar was given at the matinee to a good-sized audience. In the evening the spectacular play, The Sea of Ice, was produced in an elegant manner, to the largest audience of the season. The play was well cast, and the mounting simply grand, it being superior to any that I have ever seen at this resort, especially Act II. The Sea of Ice occupied the entire stage, and representing an iceberg. Previous to the dropping of the curtain the berg breaks, and leaves nothing but a sea of floating ice. It was beautiful, receiving a triple encore. To-night (7th), The Corsican Brothers was given to a large and highly-pleased audience. J. Clinton Hall, as the twin brothers, Dei Franchi, was seen at his best. His rendition of the part was a finished piece of acting, and brought forth rounds of applause. Miss Lewis played a small part well. W. Cooper as Renaud, and Russell Blake as Maynard made a very favorable impression. The play was beautifully set. The representation of the Corsican funeral by moonlight as the home fades away, the chanting of the monks, the tolling of the bells in the distance, and the graveyard slowly advancing toward the footlights, was a scene long to be remembered. As a whole, it was the best performance given this season. Lady of Lyons 10th; The Colleen Bawn 14th.

Items: Katherine Rogers read the Declaration of Independence at the Home on the 4th.—Manager Reist is booking the best attraction on the road for the coming season at Music Hall.—The performance of the Corsican Brothers was the best given this season, and I think would bear repetition.—THE MIRROR can be had at all the news-stands every Saturday.

COLUMBUS.

Items: Will A. Mason, for several seasons the leading man of The Villa co., is visiting friends here. He goes with Gardner's Karl comb. this season.—Sells Brothers' Circus laid over here Sunday en route to Cambridge.—Lizzie Evans, John H. Havlin's new star, will appear in Fogg's Ferry and other plays at Comstock's during the Reunion, 24th, 25th, 26th and 27th.—The Drummer Boy will probably be produced at the Grand on the same dates.—W. N. Compton is here for a vacation.

ADRIAN.

Adrian Opera House (Charles Croswell, Jr., manager): We have not an attraction, save Jumbo, for nearly two months. Mr. Croswell, however, is busily engaged in booking first-class combs.

Items: We see once again upon our street the handsome face and stalwart figure of our actor-citizen, Joe Whiting, who, in company with his wife, is spending the Summer at his old home. Adrienne is proud of the eminence that Mr. Whiting has attained in the profession.

BUCYRUS.

Rouse's Hall (Deal and Kerr, proprietors): Nothing booked but local entertainments.

Pacific Garden (John Rettig, proprietor): Closed.

Arena: The city is handsomely billed for Sells Brothers' Show, which will exhibit 17th, and as this is the first of the season, I predict big business.

FOSTORIA.

Arena: Sells Brothers' Circus, June 23, was a very successful engagement. The tent was packed afternoon and evening. A pleasant affair took place during the afternoon performance in honor to Charles Madden, the clown, whose home is at Tiffin. A large delegation came over to meet him, and brought with them a beautiful G. A. R. badge, on which was inscribed: "Presented to Charles Madden by Tiffin friends, June 23." Edward Lepper made the presentation speech in a manner that affected Mr. Madden not a little; but he recovered and responded in the happy way that always makes the people laugh. Bouquets were in abundance. Dr. P. J. Kinnaman was an active participant, he being a great friend of Charley's.

ALLIANCE.

Marchand's Opera House (F. C. Marchand, manager): Ethel Earle's Specialty co., in conjunction with the panorama of the Chicago fire, was a poor entertainment. Business light. No announcements.

Item: Manager Marchand contemplates a trip East about the 15th, partly in the interest of next season's attractions.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Taking into consideration the extreme heat and all the counter attractions, Callender's Minstrels had a good house 4th. The entertainment was first-class.

## RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (William E. White, manager): The New York Ideal Opera co. began a second engagement 2d, giving Lecocq's comic opera, Heart and Hand, and it ran to big business all the week. There was great improvement in the performance since the first production on their former visit, and the principals and chorus are now thoroughly familiar with their parts, rendering the music with spirit and delighting the large and appreciative audiences. The Garden is now illuminated with eight powerful electric lights. The co. go to Worcester 9th for one week, playing under Manager White at his Summer Theatre at that place, and return here for one week, 16th, playing La Trebizonde. Charley Smith opens with Harris' co., and Charley Fostelle, as Mrs. Partington, remains one week. Manager Smith has billed the town and worked the newspapers way up, like the old "vet" that he is. Go in and win, Charley.

Rocky Point Coliseum (Hoskins and Morrow, managers): A first-class variety co. gave a first-class show every afternoon of the week. The co. include Billy Chase, the well-known negro comedian, who is a great favorite with the patrons of this house. The co. remain another week.

Theatre Comique (Hopkins and Morrow, managers): Ida Siddons' Female Mastodons and Burlesque co., under the management of Siddons, Henderson and Arnold, began an engagement of one week, 2d, and have done so well they have concluded to remain another week. This cosy theatre could run all Summer to good business, and I often wonder why the managers close their doors at all during the hot months.

Items: Manager Low is fast filling his dates for the Fall campaign, and only the best of the many attractions that apply to him can secure a date.—I heard Walter Hudson's elegant baritone voice on the street the other day.—Madame Etelka Borry, the Hungarian actress, is at the Ocean House, Newport.—Jennie Reifferth, of the New York Ideal Opera co., fainted several times last week during the performance.—Manager White proposes to give the use of the Sans Souci Garden for a matinee next Thursday for the poor children of the city, and Charley Smith gives the use of the Mrs. Partington co. One thousand free tickets will be distributed, and the same amount of advertising programmes will be given by W. H. Goffe. Everything free.—The Great Inter-Ocean Show comes 11th.—Chas. Stevenson and wife (Kate Claxton) are spending the Summer in Newport.—Harry Bloodgood, the negro comedian, is on his farm at North Conway, N. H.

## TEXAS.

FORT WORTH.

Have nothing new to report in the way of amusements since I wrote last. We have not even been favored with a circus this Summer. Our new opera house is being pushed to completion as fast as money and men can do it. In the course of a week the roof will be on, and then work will begin on the inside. The scenery has all been painted by the well-known firm of Noxon, Albert and Toomey, of St. Louis, Mr. Toomey having remained here in person to superintend the work.

By the way, Mr. Keplinger, of St. Louis, the contractor, met with an accident a week ago, which came near costing him his life. While putting in one of the roof timbers and walking on a very frail piece of staging, the timber slipped and he fell fifty-five feet to the ground, striking his head at every turn. He is about sixty years old, and I am pleased to state he will be out in a few days.

Max Eber, our local manager, was married about three weeks ago, and has just returned from his wedding trip.

## UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Wyndham Comedy co. opened June 27 to about $250. They played five nights to gradually decreasing business. It is to be deplored that such an excellent company should have such a miserable outcome. The theatre itself was made cool and comfortable, and all who did attend were highly pleased with the performances.

Arena: John Robinson's Circus and Menagerie, 25th and 26th. The advertising cars and employes are now in town and hard at work.

## WISCONSIN.

OSHKOSH.

Turner Hall (R. Mehlmann, manager): Chicago Ideals played Iolanthe to a first-class manner, 2d, to a medium house. Every solo was enthusiastically encored, and nearly every time a response was given. They played at Appleton, 3d, to about $75, but all came up smiling as a girl over a register. They deserve good houses. They make a short Summer tour in the Northwest.—Camilla Urso, assisted by home talent, was greeted with a fair-sized, enthusiastic audience, 4th. She is a favorite here. Julia A. Hunt was booked for 6th and 7th, but failed to connect. The co. went to pieces somewhere between here and Beaver Dam, where it is understood they played 2d. The managers who were to play the co. here have heard nothing from them.

EAU CLAIRE.

Music Hall (C. B. Walworth and Toby, managers): Little's World comb. came 4th and 5th to good business.

Item: Little's World comb., under the management of George T. Morris, close a season of forty-five weeks in Chippewa Falls, 7th. Next regular season commences Sept. 3.

RACINE.

Blake Opera House (Charles Beebe, manager): Tony Denier's Humpty Dumpty, June 30, to fair business. The performance, outside of the specialties, was all but entertaining. The co. closed their season here. Barlow-Wilson Minstrels 2d, to a poor house. They deserved better. They have a very good co.—in fact, its only rival being Thatcher, Primrose and West's. F. Vincent, in the Irish drama, Inshavogue, 5th, played to a $50 house. He takes the banner, with the smallest receipts of any entertainment since the house was opened. The Chicago Ideals, in Iolanthe, are billed for 7th. Judging from the sale they will be well received.

## CANADA.

TORONTO.

The Standard Opera co. transferred Bunthorne Abroad to Adelaide Street Rink 2d, 3d, 4th and 5th, for the especial benefit of West-end residents; but they would have none of it, as the performances were but poorly attended. The co. returned to Horticultural Pavilion 6th and 7th, and gave the closing performances of Bengough's new original comic opera.

Zoological Gardens (W. G. Davis, manager): Cool Burgess Specialty company opened 2d to a good house; but as a number of the artists advertised to appear, failed to materialize, and no excuse being given, the audiences dwindled very perceptibly, and the co. closed in the middle of the week—for lack of patronage. Lisetta Ellani's Fun in a Boarding School will open a short season 12th.

Item: Joseph Murphy and wife were in town this week on their way to the Muskoka Lakes, where the popular comedian is the possessor of an island. They will idle the Summer there.

WINNIPEG.

Princess Opera House (Cowan and Co., managers): Callender's Colored Minstrels held the boards this week, and have played to crowded houses. The audience on the opening night was the largest ever gathered in this city. The singing is very good, but the remainder of the programme is very poor. Booked: C. H. Smith's Uncle Tom co. next week.

Arena: Cole's Circus, 16th and 17th.

HALIFAX.

The Lytell co. opened to a packed house on the 2d. Around the World was given in a very satisfactory manner. The company comprises W. H. Lytell, Frank Roberts, R. H. Strong, Seabrooke, Ludlum, Valentine, Emily Baker, Blanche Mortimer, Julia Stewart, Ariel, the flying dancer, and a grand ballet—numbering in all forty people. The scenery is of the handsomest description and the play was put on with every attention to detail. On Thursday The White Slave was produced, and met with as great success as the spectacular piece. Mrs. Lytell (Blanche Mortimer) made a hit as Lisa. This lady has surprised her friends in this part, having first played it on this tour. The company is to remain two weeks longer, producing Madison Square plays, The Galley Slave and perhaps Lights o' London. They go to Montreal from this city.

Items: E. J. Buckley is in town, superintending the production of the Madison Square plays. Lytell has an elephant with him, and it attracts much attention in the streets.—The Standard English Opera co. open under the management of H. B. Clarke, 30th, for one week.—Mr. Clarke will leave for New York about August 12, to attend to bookings.—J. H. Alliger will return to New York at the same time, to prepare for his season with the Chanfraus, which opens Sept. 3 in Boston and at the Boston, as usual.

## GERMANY.

DRESDEN.

JUNE 27.

The Residenz Theatre, after a very successful season, is now closed, and will remain so until July 26. After Carl Sontag came Frederika Bognar as Fedora—which is in fact almost the only important character in the whole tragedy, and all present were spellbound. At every representation the house was full. If this part is taken by an actress like Miss Bognar, it cannot fail to be a grand success in America. Then we had Felix Schweighofer, of Vienna, as Colonel Ollendorf, in the opera of The Bettel-Student. Night after night the house was packed. Mr. S. comes here every year, and is always sure of a warm welcome. As a comedian he is among the first in Austria. Manager Carl has written a very pretty piece, called The Last Edelweiss, a dialogue which was given by himself and Miss Bendel in the Bavarian dialect. It was written in honor of Wagner, and relates an incident in the life of the great composer. Although probably only intended for one representation, on account of its favorable reception it was repeated a number of times, and the public did not fail to testify their approval both to the author and Miss Bendel.

The actors of this theatre are now playing in the provincial towns, such as Breslau, Stettin, etc., and, judging from the newspaper reports, not only to their own satisfaction but also to that of the public. The manager, however, remains at home, working hard for the coming season.

Humorous changes have taken place in the co. of the Royal Theatre. Miss Link, whose Desdemona and Gretchen were considered nearly perfect, is married, and has left the stage. Many candidates have played on trial, but not one of them seems to equal her. Ulrich, Porth, Jaffé, Mrs. Bayer, Miss Link, the lamented Detmar, Mrs. Ehrenreich, and others, have made us too exacting perhaps. Miss Arndt, also a favorite, is to be married to Ludwig Barnay, and will also leave us, as well as Mr. Richelsen and Mr. Koberstein.

We have had a great scandal in the theatrical world of Dresden. The dramatic and musical editor of the *Nachrichten*, a certain Mr. Hartman, who has held his position for a number of years, had become a great authority in theatrical matters, and a favorable criticism from him was considered of immense importance. A certain young violinist stated in company at Leipsic, that in order to secure a favorable notice it was only necessary to give the critic or his wife a present. Another young man told this to Mrs. H., and then she invited the violinist to her house, and when he was there locked the door and assaulted him with a riding-whip. A prosecution followed, and many actors and singers testified; some that criticisms became more favorable after sending Mr. or Mrs. H. a present, and a few that presents had been refused. Mrs. H. was condemned to five months' imprisonment, and her husband resigned his position immediately after the trial. Now the people will be obliged to judge for themselves [illegible] will not, perhaps, be a very serious evil.

A great Schützenfest is now being held near [illegible] and is to last all the week. It commenced [illegible] with a procession half a mile long, [illegible] here of high, elite clubs, two band clubs, [illegible] flags, and the artists of Dresden in [illegible] costumes, representing the triumphant [illegible] citizens of six confederate States [illegible] upon the castle of a robber baron, [illegible] cases and heavy on Sundays, when the [illegible] that time holding his court. This was the [illegible] ing part of the procession. Then the [illegible] has brought up the rear, with Confederate [illegible] it. The streets and windows were filled with people and flags and decorations were everywhere.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and sending them in time to reach us on Monday.

DRAMATIC COMPANIES.

Augustin Daly's Company: Denver, 11; Sacramento, thence to San Francisco for three weeks.

Boston Theatre Co.: Chicago [illegible], 4, three weeks.

C. B. Bishop: N. Y. City [illegible], 4, week.

Chatterton-Murray Co.: Shakespeare, Wis., 4, two weeks.

Charles Foster's: Des Plaines [illegible], 4, week.

Emily Soldene Co.: N. Y. City [illegible], 4, week.

Fun in a Boarding School (John E. [illegible] 4, week.

Jacksonians: Portland, June 30, two weeks; [illegible] comb, W. T., 28; Seattle, 27, 28; Victoria, B. C., 29, 30; Olympia, Oregon, 03; closes in San Francisco [illegible].

John Dillon: Grand Haven, Mich., 30.

Loretta Sisters: Toronto, 30, 2, 3, 4.

Lizzie Evans: Columbus, O., 30, 2, 3, 4, 5.

Lytell's Around the World Co.: Halifax, 9, three weeks.

McKee Rankin: Chicago (Monday's), 9, six weeks; two weeks, August 20.

Milton Nobles: Buffalo, 28 (Saengerfest week; special engagement).

Neil Burgess: San Francisco, 9, four weeks; thence to N. Y. City.

Owen Fawcett: Pentwater, Mich., 30; Ludington, 31; Manistee, 1st; Menominee, 2d; Escanaba, 3d; Peninsula, 4th; Negaunee, 5th; Ishpeming, 6th; Houghton, 7th; Hancock, 8th; Calumet, 9th; Ontonagon, 10th.

Rice's Surprise Party: N. Y. City (19th month), 9, two weeks.

Sol. Smith Russell: Walla Walla, W. T., 28; Lewiston, 29; Dalles, Ore., 13, 14; Portland, 16, weeks; Tacoma, 20; Seattle, 21, 22; Victoria, 26, 27, 28; San Francisco, August 6, three weeks.

Thomas's Black Flag Co.: Ogden, Utah, 28.

Vokes' New Co.: Milwaukee, 29, 30, 2, Saratoga.

Wallack's Co. (Silver Knight, San Francisco Californian Theatre), June 23, indefinite.

Walters' Comedy Co.: Chicago, 9, two weeks.

OPERA AND CONCERT COMPANIES.

Acme Opera Co.: Milwaukee (Lion's Garden Theatre), for the Summer—thirty performances.

Boston Opera Co.: St. John, N. B., 9, two weeks.

Chicago Ideal Opera Co.: Chicago (Academy of Music), 9, week.

Conried Metropolitan: St. John, N. B., 9, three weeks; Providence, 23, week; Worcester, 30, week; Boston (Oakland Garden), August 6, week.

Fenn's Opera Co.: St. Louis, June 9—Summer season; Louisville, August 1.

German's Centennial Opera Co.: New Orleans (Spanish Fort Pavilion), July 9—Summer season.

John Howson's Co.: Boston, June 25, two weeks.

Holman Opera Co.: Montreal, 9, week; Quebec, 16, week.

Lizzie St. Quintin: St. Louis (Tivoli), 28, week.

McCaull's Opera Co.: New York (Casino), June 30—indefinite time.

N. Y. Ideal Opera Co.: Worcester, Mass., 9, week; Providence (Sans Souci), 16, week.

Rice's Opera Co. (Isolanthe): Boston (Gaiety Garden), 9, two weeks.

Theodore Thomas' Orchestra: Chicago, 9, four weeks.

Winston-Gordon Opera Co.: Baltimore (Academy of Music), June 18—Summer season.

MINSTREL COMPANIES.

Barlow-Wilson: Des Moines, Ia., 30.

Baird's: Milton, Mo., 27; Monticello Ferry, 28; Hannibal, 29; Shelbina, 30; Centralia, 2; Columbia, 3; Fulton, 4; Jefferson City, 5.

Callender's New Colored (Wilson Wood's, manager): Denver, 16, week; Pueblo, 23; Colorado Springs, 24; Leadville, 26, 27, 28; Cheyenne, 30; Laramie, 31; Ogden, August 1.

Fraser and Daily's Southern: Lebanon, Ind., 28; Crawfordsville, 29; Rockville, 30.

Thatcher, Primrose and West's: Chicago (Grand Opera House—Memorial Festival), 9, four weeks.

VARIETY COMPANIES.

Bradley-Pringle Pleasure Party: Waterbury, Vt., 28; Jericho, 29; Cambridge, 30.

Ida Siddons' Mastodons: Providence, 9, four weeks; N. Y. City, 23, two weeks.

Leonard Bros.: Brooklyn, 9, week.

Tony Pastor's Own Co.: Closed until August 6.

W. H. Rightmire: Washington, 9, week.

MISCELLANEOUS.

Continental Guards (Drill): Indianapolis, 29; Cincinnati, 13, 14—close.

Equine Paradoxi: Newport, R. I., for remainder of Summer season.

Tony Denier's Humpty Dumpty: N. Y. City, 9—Summer season.

CIRCUSES.

Adam Forepaugh's: North Adams, Mass., 28; Bloomfield, 29; Albany, N. Y., 30; Gloversville, 2; Schenectady, 3; Troy, 4; Hudson, 5; Pittsfield, 6; Springfield, 7; Westfield, 8; Hartford, Conn., 9; Meriden, 10; Bridgeport, 11; Stamford, 12; Yonkers, 13; Paterson, 14; Jersey City, 15; Brooklyn, 16, 17; Philadelphia, 18, 19; Camden, 20; Trenton, 21; Easton, 22; Bethlehem, 23; Allentown, 24; Reading, 25; Pottsville, 26; Shamokin, 27; Sunbury, 28; Williamsport, 29; Lock Haven, 30; Tyrone, 31; Altoona, August 1; Johnstown, 2; Pittsburg, 3, 4, 5; Wheeling, W. Va., 6; Zanesville, O., 7; Columbus, 8; Springfield, 9; Dayton, 10; Richmond, Ind., 11; Indianapolis, 12; Terre Haute, 13; Evansville, 14; Louisville, Ky., 15; Cincinnati, 16, 17; Cleveland, 18; Detroit, 19; Toledo, 20; Fort Wayne, Ind., 21; Chicago, 22, 23, 24; Milwaukee, 25; Madison, 26; Janesville, 27; Beloit, 28; Rockford, Ill., 29; Freeport, 30; Dubuque, Ia., 31; Clinton, September 1; Davenport, 2; Rock Island, Ill., 3; Galesburg, 4; Quincy, 5; Hannibal, Mo., 6; St. Louis, 7, 8, 9; Alton, Ill., 10; Springfield, 11; Decatur, 12; Bloomington, 13; Peoria, 14; Rockford, 15; Aurora, 16; Joliet, 17; Kankakee, 18; Lafayette, Ind., 19; Logansport, 20; Peru, 21; Kokomo, 22; Muncie, 23; Anderson, 24; Indianapolis, 25; Terre Haute, 26; Vincennes, 27; Mount Carmel, Ill., 28; Evansville, Ind., 29; Owensboro, Ky., 30; Nashville, Tenn., October 1; Chattanooga, 2; Atlanta, Ga., 3; Macon, 4; Augusta, 5; Columbia, S. C., 6; Charleston, 7; Savannah, Ga., 8; Jacksonville, Fla., 9; Tallahassee, 10; Montgomery, Ala., 11; Selma, 12; Meridian, Miss., 13; Vicksburg, 14; Jackson, 15; Memphis, Tenn., 16, 17; Little Rock, Ark., 18; Hot Springs, 19; Texarkana, 20; Dallas, Tex., 21; Waco, 22; Austin, 23; Houston, 24; Galveston, 25; San Antonio, 26; Brownsville, 27; Corpus Christi, 28; Rockport, 29; Victoria, 30; Indianola, 31; Galveston, November 1; Houston, 2; Beaumont, 3; Shreveport, La., 4; Monroe, 5; Vicksburg, Miss., 6; Natchez, 7; Baton Rouge, La., 8; New Orleans, 9, 10, 11, 12; Mobile, Ala., 13; Montgomery, 14; Columbus, Ga., 15; Macon, 16; Atlanta, 17; Chattanooga, Tenn., 18; Nashville, 19; Louisville, Ky., 20; Cincinnati, 21; Dayton, O., 22; Springfield, 23; Columbus, 24; Zanesville, 25; Wheeling, W. Va., 26; Pittsburg, Pa., 27; Johnstown, 28; Altoona, 29; Harrisburg, 30; Lancaster, December 1; Reading, 2; Allentown, 3; Bethlehem, 4; Easton, 5; Trenton, 6; Camden, 7; Philadelphia, 8, 9, 10, 11, 12; Wilmington, Del., 13; Baltimore, Md., 14, 15, 16; Washington, D. C., 17, 18, 19; Alexandria, Va., 20; Richmond, 21; Petersburg, 22; Norfolk, 23; Portsmouth, 24; Weldon, N. C., 25; Wilmington, 26; Florence, S. C., 27; Charleston, 28; Savannah, Ga., 29; Jacksonville, Fla., 30; Tallahassee, 31; Montgomery, Ala., January 1; Selma, 2; Meridian, Miss., 3; Vicksburg, 4; Jackson, 5; Memphis, Tenn., 6, 7; Little Rock, Ark., 8; Hot Springs, 9; Texarkana, 10; Dallas, Tex., 11; Waco, 12; Austin, 13; Houston, 14; Galveston, 15; San Antonio, 16; Brownsville, 17; Corpus Christi, 18; Rockport, 19; Victoria, 20; Indianola, 21; Galveston, 22; Houston, 23; Beaumont, 24; Shreveport, La., 25; Monroe, 26; Natchez, 27; Baton Rouge, La., 28; New Orleans, 29, 30, 31; Mobile, Ala., February 1; Montgomery, 2; Columbus, Ga., 3; Macon, 4; Atlanta, 5; Chattanooga, Tenn., 6; Nashville, 7; Louisville, Ky., 8; Cincinnati, 9; Dayton, O., 10; Springfield, 11; Columbus, 12; Zanesville, 13; Wheeling, W. Va., 14; Pittsburg, Pa., 15; Johnstown, 16; Altoona, 17; Harrisburg, 18; Lancaster, 19; Reading, 20; Allentown, 21; Bethlehem, 22; Easton, 23; Trenton, 24; Camden, 25; Philadelphia, 26, 27, 28; Wilmington, Del., March 1; Baltimore, Md., 2, 3, 4; Washington, D. C., 5, 6, 7; Alexandria, Va., 8; Richmond, 9; Petersburg, 10; Norfolk, 11; Portsmouth, 12; Weldon, N. C., 13; Wilmington, 14; Florence, S. C., 15; Charleston, 16; Savannah, Ga., 17; Jacksonville, Fla., 18; Tallahassee, 19; Montgomery, Ala., 20; Selma, 21; Meridian, Miss., 22; Vicksburg, 23; Jackson, 24; Memphis, Tenn., 25, 26; Little Rock, Ark., 27; Hot Springs, 28; Texarkana, 29; Dallas, Tex., 30; Waco, 31; Austin, April 1; Houston, 2; Galveston, 3; San Antonio, 4; Brownsville, 5; Corpus Christi, 6; Rockport, 7; Victoria, 8; Indianola, 9; Galveston, 10; Houston, 11; Beaumont, 12; Shreveport, La., 13; Monroe, 14; Natchez, 15; Baton Rouge, La., 16; New Orleans, 17, 18, 19; Mobile, Ala., 20; Montgomery, 21; Columbus, Ga., 22; Macon, 23; Atlanta, 24; Chattanooga, Tenn., 25; Nashville, 26; Louisville, Ky., 27; Cincinnati, 28; Dayton, O., 29; Springfield, 30; Columbus, May 1; Zanesville, 2; Wheeling, W. Va., 3; Pittsburg, Pa., 4; Johnstown, 5; Altoona, 6; Harrisburg, 7; Lancaster, 8; Reading, 9; Allentown, 10; Bethlehem, 11; Easton, 12; Trenton, 13; Camden, 14; Philadelphia, 15, 16, 17; Wilmington, Del., 18; Baltimore, Md., 19, 20, 21; Washington, D. C., 22, 23, 24; Alexandria, Va., 25; Richmond, 26; Petersburg, 27; Norfolk, 28; Portsmouth, 29; Weldon, N. C., 30; Wilmington, 31; Florence, S. C., June 1; Charleston, 2; Savannah, Ga., 3; Jacksonville, Fla., 4; Tallahassee, 5; Montgomery, Ala., 6; Selma, 7; Meridian, Miss., 8; Vicksburg, 9; Jackson, 10; Memphis, T

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Warde, F. B. mgr.
Williams, Gus
Yeamans, Jennie Co.

*** The New York Mirror has the Largest Dramatic Circulation in America.*

## A Brief Survey.

The plans of our managers have so far resolved themselves that an anticipatory view of the approaching season can be taken without hesitation. The work of preparation is nearly completed—although the Summer is not half over—which shows the tendency of theatrical business men now is to arrange their affairs far in advance, whereas formerly they seldom looked far into the future. A careful inspection of the programme laid out for the Fall and Winter induces us to prophesy a remarkably brilliant season. The activity, enterprise and discernment exercised by our amusement directors in securing such entertainment for their patrons as is most desirable cannot be too highly commended.

Every style of performance will be set before the New York public to choose from, embracing a greater variety than has hitherto existed. There will be four houses devoted exclusively to light and comic opera; eight combination houses; four stock theatres; two permanent minstrel halls; one first-class variety theatre; two grand opera houses, and two theatres alternating stock companies with combinations. Of these, four places will be entirely new, viz: Rankin's Third Avenue Theatre, the People's Theatre in the Bowery, Hyde and Behman's minstrel hall, on the site of the old Aquarium, and Colonel Miles' Bijou, now in course of erection.

Of the musical establishments, the Casino and Cosmopolitan will be devoted to the latest French and German successes, while the Bijou and Twenty-third Street Theatre will give American and English compositions. The combination houses—the Windsor, Grand Opera House, Haverly's, Rankin's, People's, Mount Morris and Niblo's—will rapidly rotate companies of established reputation, many of which will visit several of the houses during the season, and the Star Theatre will justify its title by presenting Booth, Irving, McCullough, Barrett and luminaries of similar magnitude. The San Franciscos, at the Grand Opera House, and Hyde and Behman's new troupe, further up-town, will furnish the admirers of minstrelsy with abundant fun. Tony Pastor, who has got the field of variety in this city all to himself, will hold forth with his usual effulgence at the neat little place around the corner in Fourteenth street. The Metropolitan Opera House will monopolize the attention of opera-goers, for it is more than likely that Colonel Mapleson, eclipsed by the grandeur of the new edifice and smothered by the excellence of Mr. Abbey's company, will lower his British tail between his British legs and hide himself in his Irving Place hole. However, the overflow from the Metropolitan may keep the Academy open.

Many novelties are promised at the stock theatres. The Union Square will begin with Storm Beaten, and follow that with Madame Dolaro's comedy and The Blue and the Gray. With these pieces, it is probable, the whole season will be completed. At Wallack's lurid melodrama's crimson flame will rival the hue of the October foliage. November's shrill blasts, however, will put it out, and then modern English comedies, with occasional revivals of familiar pieces, will come. Perhaps by discarding The Ace of Spades so early in the game Manager Wallack shows wisdom, inasmuch as it leaves him free to play his trump cards later on and gather in some golden tricks. The Madison Square has several plays on hand. Those from the pens of Messrs. Marsden, De Mille and Belasco are all likely to come to the surface during the ensuing year. At Daly's frothy comedies will hold the stage, since it is with these the house has courted and won the most prosperity. The Fifth Avenue and Standard will be alternately devoted to stock productions and combinations. Mr. Stetson and Messrs. Brooks and Dickson have made vast preparations for the experiment, and although their plans have not matured sufficiently to make public, the silence they maintain signifies that they are hard at work. Altogether, the outlook is extremely inviting, promising equally well for managers and public. We do not recall a programme of late years richer in prospective enjoyment.

Last season closed early, and the next will begin early. Eleven theatres break the Summer interval by throwing open their doors in August. Four more commence business in September, and by the middle of October every place of amusement in the city will be in full blast.

## Should Actors Know Latin?

It is a part of our theory of the profession, so comprehensive in its scope, that it is the actor's right to have a hand in everything that is going on. Just now the question has been raised by various publicists, newspaper men and other connoisseurs, whether the Latin language should not, as a branch of study, be suppressed, while free way is given to its derivatives, such as the French, Italian and Spanish.

At the head of the champions of suppression we find Charles Francis Adams, Jr., who, in his address lately delivered before the Phi-Beta Kappa Society of Harvard College, contended that its study was of no particular value in disciplining the mind. He asserted that our most conspicuous institutions of learning had failed to equip the youth of the country for the actual struggles in which they are to engage. On these assumptions we take issue with Mr. Adams. The great medium of all transactions in life and business is language. Precise, accurate, pertinent speech governs all the transactions of mankind. This, we confidently assert, can only be attained by a knowledge of the Latin tongue, which lies at the foundation of our English expression.

A bellicose journalist, who commends Mr. Adams, breaks forth with the dogma that your linguistic "fellows do not move armies or Senators, nor do they build railroads or cities." Is Mr. Journalist too sure of that? Have any words in ancient and modern times more commanded the attention of men than the *Veni, vidi, vici* of Cæsar, the pyramid and other battle speeches of Napoleon, or "I intend to to fight it out on this line" of Grant? As if to carry off the banner on the point of his pen, our detractor from the study of language exclaims: "There is in history one magnificent feat that the people will never forget, and it is that a flatboatman became not only the first person in the land, but wrote the model oration of our time, that has gone into the literature of the world and won the admiration of the entire race."

Pray tell us how Abraham Lincoln achieved the Gettysburg speech except by the stern discipline of expression and the right use of words in times of great national peril. It will be found on examination that the great speech in the words employed recognizes the Latin element as most available for the momentous occasion.

Of all men, it is the province of the actor to study languages and acquire a knowledge of the force of words. There is no better means to reach this result than by acquaintance with the fundamental meaning of words, which so often lies in their Latin origin. The fortune of our actor sometimes hangs on the proper delivery and intonation of a single word. It is the nice use of words derived from the same source that makes the great diplomatists. In spite of the dogma, it is the masters of language who command Senates, notably in such men as Webster and Gladstone, both experts in the Latin modes of speech; it is pronunciamentos from the pens of the same order that project, promote and animate railroads and all other great undertakings; and on to the same agency do the rulers of cities rely to command the confidence and support of great communities.

We can especially appeal to the theatrical profession to call to mind the many examples within their memories where plays have been saved and where plays have been advanced to their highest success by the pertinent and pregnant utterance of a speech, an exclamation or a passage of emotion. Finally, it may be averred that to know the Latin is to have a key which admits us to the most secret and powerful uses of language.

## A Croaker Answered.

There will be three new theatres in New York this season where performances may be enjoyed at what are called "popular prices." A professional wiseacre, alluding to this increase of cheap houses, the other day, asserted with great positiveness that it would cut disastrously into the business of the $1.50 establishments. "It will cost a couple of dollars," said he, "to see Irving, and six dollars to hear Nilsson at the Metropolitan Opera House. Every man, woman and child in this city is looking forward to the advent of these celebrities with the liveliest anticipations, and everyone who can will buy a ticket for both. The result of this extravagance is obvious; it will divert a very considerable sum from the theatres where the ordinary price is charged for a reserved seat. The extra money paid for those special purposes must be made up in some other way. What is more natural than that people will economize in their other amusements, patronizing those houses which offer entertainment at a cheap price? The first-class theatres will suffer badly at the opening of the season, and may be they will not recuperate until the better part of the Winter has gone."

Although the words of the gentleman in question were uttered gravely, they were mere nonsense. THE MIRROR does not believe in taking an optimistic view of theatrical affairs; but it has no sympathy with croakers who stand apart from the crowd and throw cold water whenever opportunity offers. There is plenty of room for the high-priced theatres as well as the cheap ones. It is a well-established fact that such places as Wallack's and the Union Square derive their chief support from people of means, who pay their money without stint, as it secures them a luxury which is next door to being a necessity. Their liberal patronage enables the managers to pay their actors fabulous salaries, buy the most successful plays and mount them in superb style. For these advantages, as well as for the privilege of witnessing the performances in æsthetically adorned auditories, the play-goer of easy fortune gladly disburses the sum asked. He can afford to see Irving for two dollars and listen to Nilsson for six dollars without interfering with his custom of observing all the attractive pieces which are done at the other theatres. The matter of a small additional expense to this class of spectator counts for naught.

The attendants at the cheaper theatres are largely citizens in moderate circumstances. They choose the houses where popular prices prevail, not out of preference, but because their income will permit no large expenditure for amusement. The theatres of this character, therefore, are the resorts of the masses. The managers, of course, are unable to stage the plays presented with much regard to detail; they cannot compete with the fashionable institutions in the matter of scenery, etc. But they give their adherents an excellent grade of attractions and do all that in them lies to mount the plays satisfactorily. If any of the patrons of these theatres go the Irving and Nilsson "racket" they will have to retrench, enjoying but a modicum of the play-going to which they are accustomed.

It will be seen, therefore, that if any of the theatres suffer a diminution of receipts in consequence of the huge draught which the meteoric sensations of the Autumn will no doubt create, it will be those whose supporters are mostly cits of small resources. But it is not only in this particular that we are confident the wiseacre we have quoted is wrong his whole proposition is equally fallacious. The boom of Irving and Nilsson is likely to penetrate in all directions. The money spent on them will not materially diminish the receipts elsewhere, but have the contrary effect. If competition is the life of trade, it is no less true that one or two successes in the theatrical business breed others. However, Mr. Abbey's pair of sensations are not going to completely monopolize public attention. What wind they do stir up will blow greenbacks to the rest of our managers.

## Personal.

ROSA.—Patti Rosa, whose portrait is above, has made an enviable reputation out-of-town, as chief support of Charley Gardner in Karl. She is an admirable little actress in both serious and comedy parts.

HARRIGAN.—Edward Harrigan and family are in the Adirondacks.

MORRIS.—Bob Morris has returned to town after a vacation at Martha's Vineyard.

STRAFFORD.—Maurice Strafford is not well, and has gone to Saratoga for the waters.

HANLEY.—Martin W. Hanley and family intend spending a few weeks at Asbury Park.

SOTHERN.—Edward Sothern and his sister are coming to America this Fall, but not with Lytton.

PAULDING.—Frederick Paulding has gone with his mother, Mrs. Dodge, to the White Mountains.

DECKER.—Nelson Decker has declined an offer to appear in London. He returns shortly to New York.

CLARKE.—Marlande Clarke states that he has received offers from Daly, Langtry and Brooks and Dickson.

CANFIELD.—Gene Canfield leaves shortly for his home in Utica, where he will visit his mother for a few weeks.

EYTINGE.—Pearl Eytinge makes the trip to Long Branch on the *Plymouth Rock* frequently. She says it is the pleasantest sort of way to pass the Summer.

WHITECAR.—W. E. Whitecar has left the Lytell company. He had a falling-out with Lytell, and at St. John, N. B., worried him with an order of arrest for debt.

HOWS.—George W. Hows, dramatic critic of the *Star*, is troubled with an affection of the eyes which compels him to call in the aid of an amanuensis in preparing his copy.

TANNEHILL.—Frank Tannehill, Jr., of the Fun on the Bristol company, arrived on the *Wyoming* Tuesday. Elsie Devere and Lulu Evans of the same troupe came over with him.

RUSSELL.—Lillian Russell's arrival in London has properly created very little interest. The papers there appear to think she will be effectually enjoined from coming forth at the Gaiety in Virginia.

BROWN.—W. H. Brown will have sole control of the Silver King tours. This gentleman is a shrewd and careful manager, and the enterprise will doubtless result in the accumulation of much profit.

PALMER.—Minnie Palmer's manager is kicking up his monkey-shines in Scotland. Strange to say, his advertising dodges work capitally on the canny Scots, who are not used to being deceived in this respect.

ELLIOTT.—Agnes Elliott is not progressing so well toward recovery as she had hoped when she went to Manhattan Beach. Her condition is not so favorable as it was, and the prospect of a quick return to health is uncertain.

CAZAURAN.—It is understood that the clever pen of Cazauran will strengthen a few weak points in Storm Beaten. These are in the last act. The virility the play will thus obtain will have much to do toward insuring its success here.

BOOKWALTER.—John W. Bookwalter, the Springfield (O.) manager, has gone to his Nebraska ranche. He will return in a few weeks to astonish his townsfolk with a remarkable collection of curiosities gathered in the Northwest.

HOMEWARD.—John T. Raymond and wife, Frank Weston, Effie Ellsler and quite a colony of professionals are to sail for America on the *Britannic* August 2.

BEECHER.—The Plymouth Church magnet goes lecturing as far as the Pacific coast this Summer. His terms are as high as ever, and with each succeeding season his demands for extra attentions *en tour* increase. His managers do not sleep upon a bed of down.

MCCALL.—Lizzie McCall has had an offer to play six leading parts with a tragedian this season. The salary offered was $60. As dresses for the characters would cost about $1,500 Miss McCall refused, very wisely we take it. She is still open for negotiations.

KARRINGTON.—Frank Karrington will play Geoffrey Ware in one of the Silver King companies. Last season he did Lord Travers and Dave Hardy in Madison Square plays. Previous to entering the profession Mr. Karrington was THE MIRROR correspondent at Albany, his home.

ACKERMAN.—Irene Ackerman returned from Europe last week by the *Adriatic*. She made quite a long stay abroad. London did not please her, but Paris did, because it is like New York. On the whole she prefers the Metropolis itself to the French capital. Miss Ackerman has not yet contracted for this season.

TIP.—Manager W. W. Kelly gave about two hundred people the friendly tip, in the shape of railroad tickets and clipped coupons, to attend Ferguson's performance of the dude in Newark on Friday evening last. Some twenty of the more friendly responded to the tip; the others perspired elsewhere.

BARNES.—Elliott Barnes' play, The Blue and the Gray, which was one of the legacies left the Union Square Theatre by Mr. Palmer on his retirement, has been secured by Shook and Collier. On Monday morning a new contract was made out and signed, wherein the management stipulate to produce the piece before May, 1884.

ROSENFELD.—The effervescent Sydney is cutting about London in his usual airy fashion, and surprising the plodding natives with his gingerous conduct. His much-talked-about comic opera, The Mystic Isle, which Rice was to have produced long ago, will be done soon at the London Olympic under R. B. Caverly's management. At least, so we are informed.

ALLEN.—Leslie Allen, the original Old Rogers in Esmeralda, will be in the Standard Theatre stock company this season. Viola and her mother go with John McCullough. The Allens are summering at Glen Cove, L. I., "where," writes the head of the family, "boating is fine and the fishing excellent, and, receiving THE MIRROR regularly, our happiness is complete."

PECK.—Mr. Peck, of New Haven, was in town last week. He proposes making some extensive improvements at his theatre. The stage will be altered; the boxes removed from the proscenium and new ones placed on either side of the stage line; extra means of egress provided behind the scenes, and several commodious dressing-rooms added. Mr. Peck says that these alterations will greatly benefit his popular house.

LEWIS.—A letter from London informs us that while Jeffreys Lewis was returning from the Avenue Theatre with Sydney Rosenfeld a fortnight ago, the hansom in which they were riding collided with another vehicle and they were upset. Fortunately they were more scared than hurt, but both sustained slight injuries. Would Miss Lewis have met with the accident had any other than the unfortunate Sydney been in her company?

HUGHES.—Jennie Hughes was in town Monday. She says she has forsaken the variety stage for good, and hereafter will address herself to the business of soubrette. In this line Miss Hughes has shown marked ability, her acting recently in Arkwright's Wife establishing her claim to a prominent place on the legitimate boards. She is summering near New Haven.

PAULLIN.—Louise Paullin and a party of friends will start next week for the White Mountains. Arrived there, they propose turning foot-pads and penetrating the fine scenery of that region with the aid of alpenstocks and stout waukenphosts. Miss Paullin will remain away some few weeks. She has not settled upon anything for this season. Her health is now good enough to permit of her accepting an engagement to travel.

CUMMINS.—Ellen Cummins is not engaged for McCullough's company, as has been reported. She is engaged for a brief season with Clara Morris at the Grand Opera House, Brooklyn, and will play the comedy role in Divorce. After this she does a little professional work on her own account. Haphazard announcements of the movements of professionals are at times very annoying, as managers, thinking the actor or actress has settled for the season, pass them by in making up their companies.

LOTTA.—Manager G. W. Floyd says there is no truth in the various rumors of his star's tender passion. "Lotta knows of no Mr. Huns; never met the Washington gentleman. As to her leading man, Cecil Rayne, he was engaged for the season on a recommendation that he was a very good actor; but when he appeared it was found that he was just the reverse. Yet Miss Crabtree, out of the goodness and generosity of her heart, retained him in the company. Whenever she evinces an interest in one of her male support, and desires to help him along, these reports appear."

## The Usher.

*Mend him who can!* *In Ushering The ladies call him, sweet.* —Love's Labor's Lost.

I have frequently directed attention of managers to the shabby treatment they receive from the *Herald* in return for the $80,000 they annually place in the pockets of that journal's proprietor. It seems to me there should be some action taken in this matter by them, if they would uphold their reputation for independence and sagacity. Another instance of the *Herald's* contempt for the interest of New York theatricals has come to light since last week's MIRROR appeared. The banquet to Irving on the Fourth was reported by it at ridiculous length on Thursday morning, and an editorial on the event was printed in the same issue. The sinister significance of this publication may not at once strike the reader; but that it has a deeper meaning than appears on the surface can be very readily explained.

* * *

For various reasons, which are familiar to the community at large, James Gordon Bennett is not admitted within the charmed circle of New York's upper ten thousand. Though wealth is certainly a requisite to social position here, it is by no means the only qualification. The fact that Mr. Bennett is reputed to possess an income of one thousand a day is no passport to the houses of distinguished and respectable society people. His "eccentricities" have been so frequently and boldly practised that an unenviable notoriety has become attached to his name. Having attained middle age, and discretion having tempered his naturally heedless disposition with some regard for social estimation, Mr. Bennett has begun to feel the isolation which he is made to endure when residing in his native city. Finding it impossible to overcome the barriers erected by himself in the days of his youthful folly, he now looks abroad to England for that recognition which is denied him at home. For the purpose of getting into society he voluntarily exiles himself the greater part of the year.

* * *

In London there is a host of penniless noblemen, military characters and other people who frequent clubs, pot-houses and similar resorts, and who manage, by hook or crook, to maintain a certain status in society. This is their stock in trade. They patronize actors and actresses, and ambitious Americans who have more money than brains, and who, dazzled by their titles or visiting lists, are delighted to fill their stomachs, accommodate them with loans and lavish money upon them in return for the delightful privilege of being seen in their company and participating in their sports. Of course these impecunious adventurers never risk the social advantages—which comprise their sole stock in trade—by attempting to introduce the spendthrift Americans to their fashionable friends and acquaintances. Yet our unfortunate countrymen flutter about the candle, puffed up with the delusion that they are "in London Society"—a goal many of them have been unable to reach at home. In this manner, according to report, Mr. Bennett gratifies his more or less commendable ambition. His position is further strengthened by the *Herald*, whose powerful influence is brought to bear to coddle and flatter Mr. Bennett's foreign companions and intensify their *penchant* for the journalistic *parvenu*.

* * *

Say, does not this accurately account for the *Herald's* frightful symptoms of Anglomania? Does it not explain why the affairs of British politics, society and theatricals are forced down our unwilling throats to the contemptuous exclusion of many matters pertinent to the times and of actual home interest? Is not this the reason why every English statesman, author, lecturer, lawyer, journalist and actor who visits America is trumpeted most fulsomely by the *Herald* in advance and rewarded with persistent—and ungrammatical—attentions on his arrival? Did not Langtry owe the extraordinary amount of puffing she got from Mr. Bennett's paper to the fact that she is English and in London ornaments the circle of "society" of which Mr. Bennett is a privileged member? An affirmative answer to these queries logically follows a knowledge of the *Herald's* policy and the causes that led to its adoption. The elder Bennett never licked the boots of anybody—his friends admit that he erred in the opposite direction. Young Jim, therefore, has no hereditary inclination for the pastime. If he has forgotten the example set by his *pater*, he could easily recall it by perusing "Martin Chuzzlewit," in which Dickens devotes considerable space to describing a prototype of the *Herald* and its then editor.

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I do not object to Mr. Bennett's Anglomania so long as it does not embrace theatrical affairs; so long as his readers stomach it well and good. But it is not right that New York managers, who furnish him with a large part of the wherewithal to spend his days and nights pleasantly abroad, should be neglected and injured by unnatural and unwarranted puffery of British things dramatic. Just now Mr. Bennett, by means of his *Herald*, is trying to start a tremendous Irving boom. That he is capable of doing it successfully we all know, for we had an example of it last Fall in the Langtry matter. Day after day the *Herald* printed columns of gush about the Lily which created such a curiosity regarding her first appearances in New York that everything else was forgotten. By means of Mr. Bennett's enormous bellows a mediocre actress was enabled to draw tremendous audiences for several weeks, while the other theatres, presenting worthy attractions, were ignored. Indeed, I have it from the managers of one of the theatres in question that Wallack's and the Union Square suffered badly the rest of the season from this cause. The *Herald's* arrant puffery was largely to blame for the stagnation resulting—there can be no question of that.

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The cabling of an account of the Irving banquet and an editorial on the subject, shows the *Herald's* disposition to repeat its Langtry dose this Autumn. If it succeeds in arousing curiosity to an abnormal point I would not give a fig for the profits of our managers between the time of the English actor's coming and Christmas. The subject of the banquet, from a journalistic standpoint, was worth not more than a dozen lines. A column telegraphic letter and a special editorial were superfluous. When Booth was breakfasted before his visit to England did the London *Times* devote a long cable to the event? Certainly not; and yet Booth's departure for the other side was a matter of as much import as Irving's prospective trip to this country. New York is a metropolitan city. Mr. Bennett's idea seems to be that it is provincial. He thinks his readers and advertisers are willing to support him in luxury abroad while he uses his paper as a sluice for foreign articles which keep him in favor with his English associates; but when the real state of things is realized he will find he has made a big mistake. They won't stand it.

* * *

Our managers have constituted the *Herald* their especial advertising medium, and for the purpose it is excellent, although the *Sun* would reach more people and cost a trifle less money, as it is the best edited paper and enjoys the largest circulation of any daily in the United States. Now that the next season is approaching, and the *Herald* has started on its old contemptuous tack, they should face the issue and withdraw their advertisements from a sheet that rewards their misplaced favors by neglecting them for the affairs of aliens. It is eminently proper that the managers, having made the *Herald* what it is as a theatrical bulletin, should unmake it again. The *Sun* would fill the bill far better; from Editor Dana, who is nothing if not fair and square, they could expect something like decent treatment. They certainly should not stand passively by and help manufacture Langtry and Irving booms, which are sure to turn into boomerangs and recoil upon them with disastrous effect. If they will remember that when the *Herald* tried to bulldoze Mr. Palmer into discharging Charles Thorne because that gentleman had slapped the face of its critic, Mr. Palmer promptly withdrew his advertisement. During the two years which followed, and while the advertisement remained out, the Union Square did the largest business in its history, producing The Geneva Cross, Two Orphans, Rose Michel, and other plays that achieved great runs. This conclusively proved that advertising in the *Herald* was by no means necessary to pecuniary success. It is not more necessary now than it was then. By clubbing together, and taking that action which to sustain their independence and guard their business interests is vitally imperative, our managers will teach the proprietor of the *Herald* a well-merited lesson, and insure themselves against future dangers.

* * *

I have dwelt at considerable length upon this subject, because I think it is of sufficient importance to warrant it. Lest it should be supposed that personal feeling animates my remarks, I will say that I have no acquaintance with the *Herald* people, nor do I desire to have any. The subject is one which interests our managers, and it is shaping itself into a knotty problem which, sooner or later, they will have to solve. That which affects the profession enlists the attention of this paper.

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The bath which Alfred Klein takes every night in The Rajah looks like a very enviable piece of stage business in warm weather; but it entails a good deal of trouble. The actor has a suit prepared for the purpose, which he dons for the glade scene and lays aside afterward to dry. Beneath this he wears a close-fitting rubber vest and pair of pants. The water, however, manages to soak through the sleeves and the bottom of his trousers, and percolates his nether garments to the extreme discomfort of the owner thereof. It has been wondered why, on emerging from the ducking, Klein's make-up remains intact. An explanation of this is found in the fact of his using grease-paints, which are, of course, impervious to the Croton.

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The Madison Square is justifying all I have said about its policy of encouraging native dramatists. Ten Americans are now engaged in writing plays for Mr. Mallory's stage, the list including Mrs. Burnett, Bronson Howard, Julian Hawthorne, Dave Belasco, Mr. De Mille and others.

* * *

Billy Ferguson is on the ragged edge. He has made all his preparations to star as the Dude under Kelly's management, but the Mallorys do not seem disposed to let him off from a contract he made some months ago with them. Although they appear to be obdurate he has not given up all hope, and he proposes to have another tilt with them on the subject. Here's a Friendly Tip for Ferguson: In a year the Dude will have become extinct. If he wants to immortalize himself as a star, the Mallorys must be made to consent immediately at all costs.

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Elsewhere a letter from Morris Minton will be found, in which he makes some mis-statements regarding a paragraph in this department last week, anent the production of a play from his pen in London. With all due deference to my correspondent's veracity, I must respectfully reiterate that he *did* come to my office a few weeks ago and announce his intention of taking a piece to London and bringing it out there. I am certainly not responsible for his failure to carry out his intention, so far as departing went, nor am I culpable in supposing, from the manner in which the English papers alluded to the author of Cinq Mars, that he had gone over. However, Mr. Minton did not make the trip, and it might be better if his play had remained safely at home also. Not having seen Cinq Mars, I am of course unable to form an opinion of its merits; but I'm willing to take the verdict of nine or ten reliable English papers which I have consulted on the subject. They unanimously pronounce it a dire failure. *En passant*, I would call the reader's attention to Mr. Minton's opinion of his critics. Most embryo dramatists have a poor idea of the critics when the critics' excoriate 'em. Let me direct attention to the English of Mr. M. M M.'s communication. If that he put into Cinq Mars isn't better than this specimen I don't wonder the actors tried to improve upon it without success.

## Ada Ward's Arrival.

Ada Ward, the English actress, who has just arrived, is at the Sturtevant House. Yesterday morning a MIRROR reporter found the lady in the midst of unpacking trunks and surrounded by their emptied contents. Miss Ward is quite adverse to being interviewed, but hopes in time to overcome the feeling. In answer to questions concerning her former visits to and appearances in America, she said:

"It was, I think, about 1879 when I first saw New York. I passed through on my way from Australia to England, but did not stop. About a year ago I tarried in your city a few days on my return from a tour through South Africa and Australia. I've been to Australia three times, and have been quite successful there. This last time I came on from San Francisco, where I had been playing at Baldwin's Theatre under management of Gustave Frohman. My entire season consisted of only six weeks, two each in San Francisco, Denver and Chicago. After arriving at my English home, which is really in London, I played through the provinces, my principal piece being Caryswold. This was with a company of my own. After closing up my business in England I came to New York last March, having numerous invitations from the managers here to negotiate. Among others, Mr. Frohman wanted me for the Madison Square; but I preferred to accept the offer of George Edgar, and everything was arranged so quickly and satisfactorily that I was in New York only five days."

"What have you been doing recently?"

"Well, for the last two months I've been enjoying the novelty of a vacation, and have been everywhere and seen everything, both in Paris and London."

"Can you say anything that is new of the dramatic transactions abroad?"

"I'm afraid not. You see, in Paris the poorer artists are put on during the hot season. In London I saw everything of importance."

"Then, of course, you saw Henry Irving and Ellen Terry. Do you think the latter will be liked in America?"

"Oh, I'm sure of it. Miss Terry is the representative actress in England in my estimation, and from what I know of her she will be a great success here."

"You are personally acquainted with her?"

"Yes, indeed; we are good friends and I owe much of my knowledge, especially regarding costumes, to her kind suggestions and help."

"Have you attended any of our theatres yet?"

"No; but I hope to see your handsome Madison Square soon, and Mr. Edgar is going to take me to the Casino one evening this week. By the way, I was at one of the rehearsals of our company yesterday, when Mr. Edgar appeared as Lear, and, do you know, after seeing Irving, Booth, McCullough, Barrett—in fact, all the prominent tragedians—I was never so impressed and thrilled as during the scene where Lear drives away Cordelia. I'm looking forward with pleasant anticipation to the coming season, and feel confident of success if we all work together. They wish me to continue resting and go to the various resorts; but I prefer to work."

Miss Ward is to be photographed to-day by Falk, in three characters—as Julia, in Richelieu, in a green velvet, with heavy gold embroidery; as Portia, in a blue and gray, with a front of pearls and gray over-train; and as Juliet, in white cashmere.

## Madame De Bremont.

Our first page presents a likeness of Mme. La Comtesse de Brémont, *nee* Dunphy, who has, after pluming her flight under a stage name with success last season, determined to try her fortune in the coming year. Mme. de Brémont is a tall, graceful young lady, with a very decided talent for acting, and a rich and mellow contralto voice, which she manages with skill. She is the widow of the late Count Leon de Brémont, Chevalier of the Legion of Honor, and a distinguished officer in the French army, who died in this city about a year ago. Her great success in private theatricals determined Mme. de Brémont to trust to the public her future course of life, and we wish her good-speed heartily.

## The Madison Square Roster.

We present herewith the names of all the actors and actresses engaged for the Madison Square companies up to date. For convenience, the list is alphabetically arranged. Among the seventy-odd names will be found the veterans of many seasons, as well as 'prentices who are new to professional life, but who have reaped the benefits of Madison Square tutelage. The list will further show how faint the line has become that divides the professional from the amateur:

Arden, Edwin.
Booth, Agnes.
Buckley, E. J.
Bryton, Frederic.
Brush, Lillie.
Boaler, George W.
Barrows, James O.
Clarke, George.
Couldock, C. W.
Clayton, Estelle.
Cahill, W. B.
Crompton, W. H.
Cayvan, Georgia.
Caffrey, James.
Colfax, Frank.
Couldock, Sidney.
Davenport, Mrs. E. L.
Dyas, Ada.
Davenport, Harry.
Deaves, Rillie.
Dunlap, Mattie.
Dennison, James.
Elmore, Marion.
Ferguson, W. J.
Ferguson, Mrs. W. J.
Freeman, Max.
Gilman, Ada.
Gillette, W. H.
Gilbert, J. M.
Gilbert, Belle.
Gilmore, J. H.
Holland, E. M.
Henderson, G. J.
Higgins, George.
Klein, Alfred.
Lemoyne, W. J.
Lyons, Annie.
Long, J. N.
Leslie, Enid.
Lingard, Alice Dunning.
Maasen, L. F.
Murray, Dominick.
Magnley, Benj.
Morgan, John.
Marshall, John.
Osborn, Maude.
Presbrey, G. W.
Pike, Dollie.
Rush, Cecile.
Roberts, May.
Ryan, John.
Ramsey, Walden.
Reeves, Fannie.
Russell, Annie.
Randolph, James.
Sage, Percy.
Stewart, Maude.
Spence, Clara.
Talbott, Henry.
Turner, Carrie.
Tannehill, E. D.
Thorndyke, Louise.
Whiffin, Thomas.
Wheatleigh, Charles.
Wheelock, Joseph.
Walcot, Mrs. Charles.
Whiffin, Mrs. Thomas.
Walters, Jean Clara.
Wilson, Kate Denin.
Wilson, Kathleen.
West, Olive.
Weaver, Blanche.
Waterman, Ida.

The managers and agents at present engaged are:

Bixby, E. L.
Blumenthal, George.
Bosta, D. A.
Blanchett, Charles E.
Callender, Harry.
Campbell, R. C.
Davis, Charles A.
Farrell, Frank.
Hart, Joseph H.
Lathrop, H. N.
Lee, John H.
MacGeachy, Charles.
Randall, W. W.
Roberts, E. M.
Roberts, Nelson.
Rockwood, Harry.

## Barrett's Coming Season.

"We had a phenomenal season of forty-two weeks, and the business amounted to a little over $76,000," said Joseph Levy, Barrett's manager, in reply to a MIRROR reporter's question. "The route embraced every State in the Union and also Canada, extending from Montreal to New Orleans and Dallas, Texas, and from Portland to San Francisco. We open with Francesca da Rimini at the Star—its first presentation in New York—August 27. The stage is being remodeled and enlarged, and the play is to be put on with new costumes and scenery. Sometime during the season Mr. Barrett intends producing a new play, Schiller's Don Carlos, on which he has been at work for two years. It is translated and adapted by the late Bayard Taylor, and is said to be his last work before being appointed Minister to Germany."

"Does Mr. Barrett go abroad professionally?"

"We expect to give Londoners a glimpse of Francesca, following Mary Anderson at Henry Irving's Lyceum, in April and May, 1884. At the conclusion of the London engagement the company will make the largest jump on theatrical record—from London to San Francisco, opening there in June."

"Any company changes?"

"Very few; it is very nearly complete, and is as follows: Lawrence Barrett, Louis James, Otis Skinner, B. G. Rogers, F. C. Mosely, Fred P. Barton, Percy Winter, Erroll Dunbar, Albert T. Riddle, J. L. Finney, Henry Topper, William A. Lackey, Marie Wainwright, Garrie Davidson, Ada Plunkett, Sarah Woods; Theodore Bromley, business manager."

## Openings.

Baker and Farron, Cohoes or Buffalo, N. Y., August 27.
Chanfraus, Boston, Sept. 3.
Denman Thompson, Rockland, Me., Sept. 3.
Fanny Davenport, New York City, Oct. 1.
Haverly's Silver King, Brooklyn, August 27.
John T. Raymond, Chicago, Sept. 10.
Madison Square companies, Sept. 3.
Nat Goodwin, Louisville, August 6.
Rhea, St. Paul, August 27.

## TELEGRAPHIC NEWS

### Flashed to Us from Everywhere.

SAN FRANCISCO, July 11.—Nat Goodwin opened in Vim at the Bush-st on Monday night to a crowded house. But that is no criterion from which to judge of its success. Still the funny business introduced may make it to go. Burgess is certainly very funny as the garrulous old woman. The Black Flag company has started on its return East. The Silver King is one of the few successes made this season by Eastern companies. It remains at the California this week, and then Augustin Daly opens with 7-20-8. Henry Veady's company is to present Romance of a Poor Young Man and The Snowball at the Grand Opera House next week. It is to be a revival at popular prices. The minstrels are having their usual good business. Leonard Grover and company have gone to Oregon.

PROVIDENCE, July 11.—Charles Fostelle and company appeared Monday night in Mrs. Partington at the Sans Souci Garden. The play is a good one, and Fostelle made a hit. The piece will no doubt run well for a week. Rocky Point Colliseum is playing a variety company this week.

PITTSBURG, July 11.—There is scarcely anything to report from this locality in the amusement line. The Museum still keeps open house, but the extreme heat has had a tendency to diminish the attendance. Nathan's Circus exhibited at Allegheny City 9d and did to good business. John E. Owens is at the St. Charles Hotel.

BOSTON, July 11.—Rice's Opera company sang Iolanthe at Oakland Garden on Monday night. Ida Mulle, A. W. F. McCollin and Rose Dana, as Phyllis, the Lord Chancellor and Iolanthe, respectively, were excellent. A fair audience greeted the opera. The Grand Duchesse has entered its second week at the Museum, and is drawing good houses. At the Bijou Harry Disey has made another hit, this time as Lorenzo, in The Mascotte. Rose Stella and Sadie Martinot were very happy in the parts of Bettina and Fiametta. The others worthy of mention are Seth Crane as Pippo and Harry Peppers as Frederick. Cody and Carver's Wild West is still drawing crowds to Beacon Park. The Globe, Park, Boston, Windsor and Howard are all closed.

BALTIMORE, July 11.—The fourth week of the Summer season of opera at the Academy has been entered upon, opening with the Grand Duchess. Jennie Winston, Amy Gordon and Willie Morgan appeared in the cast. The costumes and scenery are good, and the houses have been large.

CHICAGO, July 11.—Thatcher, Primrose and West opened the second week of the Minstrel Festival to a good house. New specialties appeared. The Boston Theatre company at Hooley-Vicker's is doing very bad business. The World will replace Love and Money in an early day. McKee Rankin's company, at Hooley's, has thus far had a depressing season with The Corsican Brothers. The play will be shelved after the performance on Thursday night, when Evelyn Foster, a society miss from the Cream City, will debut as Camille. Rankin will be the Armand. The Chicago Ideals made their bow to a Chicago public at the Academy on Monday night, appearing in Iolanthe. They gave a very good performance of the opera. The engagement will last two weeks, and Pinafore and The Sorcerer are underlined. Theodore Thomas and orchestra have opened a season of five weeks at the Exposition Building. A large audience greeted the half hundred musicians.

ST. LOUIS, July 11.—John E. Ince and his Musical Comedy company opened at the Fairwick Garden on Monday night in Pen to a Boarding School to a full house. At Uhrig's Cave, on Monday night, Planquette's opera, Rip Van Winkle, was produced for the first time in this city. The usual full house greeted the Ford company. The White Crook is the attraction at the People's.

The Lights o' London company No. 1—the best company last season—will this season be known as the Western, although several important changes have been made in the cast. J. L. Burleigh will play Harold Armytage in place of Fred Ross. J. T. Hoeffl essays the part of Sidi Prema, in place of Dominick Murray. The latter's record through the West will be hard to beat. Louis Bennett is to be Marks, *vice* R. V. Percy. William Richardson doubles as Shillington and Policeman Jack, formerly taken by David W. Van Doren, who expects to repeat his successes with the Eastern company. Emma London abandons Shakespeare, Florence Thorpe assuming the part. Harry Preene is to find a new exponent in Marie Wilton, who replaces Edna Carey, and Marian Merchant assumes Mrs. Jarvis.

Frank Oakes Rose and Dora Davidson are organizing a yachting party, the purpose of which is to combine pleasure with profit. It will be composed of professionals and a few invited guests, and performances will be given at the various watering-places and pleasure resorts at which the yacht may touch. A French cook, Eugene Savigny, has been engaged, and the party will live on board. Mr. Rose is now arranging preliminaries, while Messrs. Davidson and Tarr are securing fishing tackle, pianos, etc., for the guests. Louis Wood will steer the party through the troubled waters. The yacht will leave on the 18th inst.

## The Life of a Wanderer.

BY LUMPACI VAGABUNDUS.

VI.

The collapse of Master Frank's patriotic efforts at propagandism greatly cooled his ardor in the National cause. He still wanted to see Ireland a free and independent republic and himself an Admiral of the fleet in the service thereof; but he felt chilled—he saw that his disinterested patriotism did not always meet that free and hearty recognition that it deserved and he expected; therefore he was hurt and thrown back upon himself, as it were, and in the full sense of his disappointment he cast about for some occupation to fill his mind, and indeed his pockets too, seeing that things were going very hard at home. Captain L'Estrange, being of rather a self-willed temper, absolutely refused to take any legal measures toward his liberation, expressing a determination to "rot in jail," as he called living with great comfort in a suite of rooms in the Four Court Marshalsea and seeing his friends around him every day. To be sure, the establishment at Violet Hill was still kept up, but not with the same lavish liberality that had distinguished it. Besides, Frank wanted to be at work. The sea called him and he obeyed its summons. He had no longer the means to re-enter the navy, as his rebellious episode had put a black mark before his name for ever, and besides, he could not afford to pay his mess bills, uniforms, etc., as of yore.

Just about this period he chanced to pick up an acquaintance with a young man by the name of Hann, who had been mate of an East Indiaman, and who, coming over to Dublin as second officer of an Australian emigrant ship, had got into a row with his skipper and been discharged. Him did Frank most violently defend and befriend. He took him home and fed him; he took him down to a farm on the edge of the Bog of Allen, called Betaghstown, which had remained in the hands of Captain L'Estrange, and gave him shooting and fishing to his heart's content; and upon the fellow's showing him what purported to be a letter from his father, whom he represented to be a well-to-do ship-owner in the City of London, Frank agreed to find the money for a pedestrian tour through Wales to Liverpool, and the railroad journey from Liverpool to London. Arrived at which metropolis Mr. Hann promised to have Frank appointed first or second officer on board one of his father's ships. The cunning scamp also contrived to allay any doubts Frank might have entertained from the fact that Mr. Hann had come to Dublin in the humble guise of an emigrant ship mate, by representing that he had quarrelled with his father about a woman whom he wanted to marry and the old gentleman wanted to keep from him.

Frank scraped up what money he could—about thirty pounds—rigged himself out in his pea-jacket, the gilt buttons of which he cut off and replaced by horn ones; put a couple of shirts in a knapsack, and off they started to Holyhead to seek their fortunes. They had a pleasant tramp through Wales, and learned what *cwrw* and *carnegwellian* meant; they crossed the Menai suspension bridge, then considered to be one of the world's wonders; but now reduced to merest insignificance by such miraculous structures as the Brooklyn Bridge; saw the slate quarries of Pen-man-mawr; climbed the cliffs of Snowdon, and visited Beth Gellert's grave; loitered in the Vale of Llangollen and flirted with the pretty maids in men's hats that are renowned in song and story; inspected Carnavor Castle, and finally took steamer for Liverpool from that fortress; and here Frank's misfortunes began in good earnest, and he felt the pinch of poverty for the first time.

Mr. Hann's possessions being all in the future tense, of course Frank's thirty sovereigns bore all the expenses of the trip. Now, on board of this steamer there was luncheon, which luncheon cost half a crown per head. To pay for this luncheon Frank confidingly handed over his purse to Mr. Hann, who defrayed the trifling account of five shillings and fourpence to the waiter, and negligently dropped the purse into his own pocket. Inasmuch as the costs of living all came out of that same purse, Frank didn't think it worth while to ask for it back, thinking it all one who paid. Ashore in Liverpool the pair turned into the Adelphi Hotel and called for some brandy and soda, and Mr. Hann started out to seek, as he said, a friend who owed him some money, promising to be back in half an hour. Frank waited half an hour—a whole hour—two hours for the return of the absent one. He drank brandy-and-soda and smoked cigars till his head swam, and was forced to give up the idea of seeing his friend again; and, indeed, from that time to this he has never laid eyes upon him.

What was to be done? After paying his bill he had just ten shillings in his pocket. Frank reflected, but could not determine. However, he was very sleepy, and the brandy and soda had mounted to his brain. He bethought him that "night brings counsel," and made up his mind to have a good night's rest, if he never should have another. So he asked for a room and went to bed as if he had as plethoric a purse as Vanderbilt or Astor ever bore. Next morning came the crisis. After paying for his room and breakfast Frank had just sixpence in his pocket. Should he write home for money and return ingloriously, or should he press on and take his chance in the world. Deeply pondering, he strolled on, till at length he was recalled to himself by seeing green trees and grass instead of brick and mortar. Looking up he saw that he was just opposite the old hostelry of the "Green Man and Still," on the London road. Frank accepted the omen, entered the tavern and spent his last coin in a lunch of bread and cheese and a tankard of ale, after partaking of which with a relish he manfully proceeded on his way toward the great metropolis, distant two hundred and forty long miles.

And now let us pause and admire the daring of youth, that will cast itself on the world without fear, and without money either, trusting confidently in the unknown future, that from its very indistinctness borrows the potent charm of hope. Frank L'Estrange went forth into the void gay and lightsome; he had no money, but he had no care; he had never known want, and so did not fear it. The weather was delightful; the hedges were odorous with hawthorn blossom. All the world was before him, and his legs were young; so he plunged gaily into the future, knowing not what it was to bring forth. Had that lightsome and joyous lad only known the length and weariness of the pilgrimage he addressed himself to, methinks he would have faltered and perchance turned back deterred by the stones and brambles in the path. After about four hours' smart walking Frank began to feel a sensation as of an empty void amidships, and how to replenish that vacant space was matter of serious consideration. He had no money, but he had good looks and a midshipman's illimitable and inimitable self-confidence; so he went along, just keeping his weather-eye lifting in case anything bearing promise of succor should heave in sight. Presently he was aware of an ancient dame who came along supporting her feeble steps upon a crutched stick, and who accosted him in broad Lancashire, thus:

"Hey, yoong lad, hae ye bin oop to waitter?"

Mr. Frank knew French, German and Italian passably well, and he searched in his memory for words like unto the words spoken by the ancient crone, but found them not. Again she opened her mouth, and said:

"Come ye fra Lerple, lad, or where?"

Now Frank was somewhat of a philologist, and he bethought him that perhaps Lerple might mean Liverpool, so he answered and said: "Yes, old lady."

She replied, wagging her old chops: "An' hae ye bin oop to waitter?"—casting as she spake a glance on the sea-toggs which he wore. A sudden flash of philological intelligence struck Frank, and he decided that waitter in Lancashire speech must mean water in common English; and that probably being "oop to waitter" was equivalent to being at sea—so he replied on chance in the affirmative. Further discourse, aided by the key thus obtained, elicited from the old lady the information that she had a son at sea somewhere or other, and that she was anxious to learn of his welfare. By one of those coincidences that are always happening when least looked for, it turned out that the old woman's son had served with Frank in the *Inconstant*, and the youth was enabled to give a very full and true account of his doings to his aged mother. As they thus pleasantly discoursed they came to a cottage set in a garden filled with old-fashioned, homely flowers, succulent vegetables and luscious fruit. Such a garden as one sees only in old England, and which even there is seen seldomer every day by reason of extending cities and pervading railways. The old dame hospitably invited her son's shipmate to enter and partake of a dish of bacon and potatoes, which welcome chance put Frank beyond the need of concerning himself further in the nourishment of that day.

A dinner of boiled fat bacon, potatoes and greens is no bad thing to a healthy stomach that fears not grease, and when suitably washed down with small ale satisfies the cravings of the stomach for some hours, and so Frank, after having paid for his dinner with a number of anecdotes about the old dame's prodigal son who had not yet abandoned the husks of the navy for the fatted calf, or rather pig, at home (which anecdotes were more or less embroidered and seasoned to suit the customer), departed in the soft glow of a June evening to get rid of a few more of the dreary miles that intervened between Frank's present position on the chart and the port of London which was the goal of his desires. Why he should have persisted in tramping to town penniless when he might have had money for the asking, and why he wanted to go to London at all, are among those mysteries of the boyish mind that are well nigh incomprehensible to the mature reason; but Frank had read of many lads who, like Dick Whittington, had come to London with twopence, or even nothing, in their pockets, and straightway had made enormous fortunes, married their masters' daughters and lived in great glory and content. And the lad was fired with the ambition to "go and do likewise;" besides, there was a delicious sense of freedom and adventure that was very fascinating to a boy of Frank's dreamy and yet active temperament, for like most born artists and poets, his disposition of mind was both active and reflective.

The weather was lovely and all things were gilt with the brilliant but delusive glister of hope, so that the lad saw a vision of the future in which he, by his own genius alone, forced his way to fortune and to fame and returned triumphant to his native shores. The vision was pleasing, and, unlike most visions, permanent; for, after a long life and a hard pull at the oar, Frank sees it still, though dimmed by the mists of disappointed effort and blurred by the tears of regret and grief. But the vista seemed bright enough then to the youth who looked down it, and when the Summer night fell and Frank, scooping a burrow in the side of a haystack, addressed himself to sleep, his heart was as light as if he was turning in to a bed of down after a supper of ortolans and Pommery Sec.

In after life, when we miss our bath of a morning, and can't get on without an immaculate shirt—when our slippers are as necessary to our comfort as our soft bed—when cold pork and pickles at night lie heavy on our conscience, and we feel the crumpled rose-leaf through the thickest couch of softest moss, what would we not give for the power of sleeping contentedly in our clothing—even to our very boots—and of getting up in the morning with a shake like a Newfoundland dog, and feeling dressed for the day just as Neptune does? A man's clothes gall him—a boy's feel like his skin. A man's food disagrees with him frequently—a boy can devour cobble-stones like an ostrich and never hear them rattle. A boy can sleep though the heavens fall—a man will lie awake through business troubles or woman's fickleness. Youth enjoys and age labors. Such it has ever been—such it will ever be. *Secula seculorum! Amen.*

(*To be continued.*)

## London News and Gossip.

LONDON, June 24, 1883.

"Live and learn" is one of the old proverbs, whose truthfulness we prove afresh every day. No matter what we learn, whether it be an extra canto of Don Juan, or whether it be of the virtue of holding a straight flush or three of a kind, still, if a person lived without learning at least one thing new each day, that person had better make up his or her mind that he or she is an idiot incapable of acquiring knowledge of any kind. A few days ago I was very much surprised to meet at the Bodega a young embryo barrister whom I thought was at his home in Ireland acting as a target for his playful tenants. "What on earth has brought you here?" I asked. "The railway," he politely rejoined; but, then, as he was just drinking his fourth glass of Dry Monopole, I didn't think it worth while to argue the subject, but finished the bottle myself.

"I suppose it did," I sweetly replied; "but why are you here?" "I'm keeping my term," he said. I thought: "Poor young man, so young and yet so sinful. So he's got out on bail for a few days," and ordering an extra quart-bottle (at his expense) I wept over it for his aged ma and her breaking heart caused by her son's conduct. I leaned across the table, upsetting the basket of biscuit as I did so, and cautiously whispered: "What are you in for? What have you done? Who is bailing you?" He gazed at me for a minute, and replied: "I'm in for a ploughing if I don't read up; as for the rest of your questions, I don't know what you mean. I'm keeping my term—that is to say, I'm eating dinners." And as I wondered if the young fellow had been playing amateur manager at home, and had become so low in purse as to be able to afford but one meal per diem, he explained to me that here, in England, one cannot be a barrister without eating a certain number of dinners at the Temple. So on that day I lived to learn that here one must cram roast beef and potatoes as well as Blackstone and Snell, before one can be allowed to masquerade in an ill-fitting gown and someone else's hair. I accepted his invitation to walk through the Temple grounds, and soon found myself going by a row of palatial-looking houses fronting on the Thames embankment. This is the Middle Temple, and on the broad lawn before the row were a number of zebra-striped costumed young legal luminaries (not more than tallow-candle power as yet), engaged at the intellectual game of lawn-tennis. Going farther we entered a courtyard, on either side of which was a dusty row of houses, whose interiors gave evidence that the white-wash brush had not been exercised there for centuries, if ever, indeed. I doubt very much if the barristers who live there would not soon forget the use of comb, brush, soap and water if they were long left to themselves. My friend pointed to one room, remarking, "My coach hangs out there," and I could well believe it, for the whole lot of rooms in the Inner Temple (as this grimy hole was designated) looked like coach-houses, being a trifle better than stables. As we moved on, we next struck the dining-hall, which at that hour was being used as a lecture-room. Through the glass doors I saw that the students were apparently very busy, as they all appeared to be writing; but as I loitered I heard a few snores, so I made up my mind that they *were* busy—sleeping. Between good tennis courts, ditto dinners and afternoon naps, a barrister's life at the Temple must be a happy one.

A few evenings ago, as I was wondering what to do next, a brilliant idea seized me. I caught it, caged it and used it. It was this: I had never been to a London music-hall. Though everybody else that I knew had been to them all often, they always advised me to "keep away, it's not worth your money." On this particular evening I didn't know where I should go to put in a couple of hours, so I sent down to the "Pavilion." got a box, and a few minutes later entered that temple of pleasure and drew the curtains of my *loge* until I could get a square look around. I had been assured by my friends of the fair sex that it was so "truly awful" that I had made up my mind to find it quite a decent place, and so it is. One cannot find anything very off-color on a London stage, inasmuch as the Lord Chamberlain is ready to swoop down upon the offender like the poetized "wolf in the fold," etc. (for further particulars see Tom Moore). The programme was nearly half finished when I arrived; but as most of the celebrities had yet to appear, I was not sorry to have missed the first part. Mr. G. H. Chirgwin was giving a well-selected variety of musical puns on the subject of the Fisheries Exhibition, which seemed to evoke considerable laughter from the large audience. Chirgwin is painfully thin, and his tight-fitting half black and white costume only serves to show off his thinness more. He makes up with burnt cork, but whitens his right eye, thus securing for himself the soubriquet of the "white-eyed Kaffir." After several encores on the fishy, songful puns (some of which were rather obtuse), the "Kaffir" gave a 'cello solo, which showed that he was no amateur at that instrument. James Fawn's appearance was the signal for a grand salvo of applause, only quieted by the continued tap of the chairman's hammer. He then proceeded to give the troubles of himself and spouse, who prefers folding their tents like the Arabs, and as silently stealing away, to the sterner alternative of paying rent. After Fawn had graphically depicted the miseries of much moving, he was joined by Sam Wilkinson in the topical duet of "Funny? Very! very, very funny!" These two made the duet famous in the pantomime of Sindbad at Drury Lane last Winter. Of course it includes every topic of interest; and Gladstone, who has before been called "The People's William," in this duet is designated as "Affirmative Bill," to the intense delight of the crowd. "The Great MacDermott" then favored with some political songs, which, of course, hit upon Gladstone, Lord Churchill and other various lights of the land. The only fault I had to find with the great MacD. is his constant blinking while singing. In this peculiarity he was artistically imitated by Miss Annie Milburn, the charming mimic, who also gave several of MacDermott's melodies and Nelly Powers' great song "Tiddy fol lol," with an exact representation of that young lady's manner of singing it and of her peculiar, happy walk. Nor must I forget her imitations of the Sisters Leamar in their duet of "Go and Inform Your Father!" to the tune of "My Queen" waltz. She is famous for her mimicry in this duet, inasmuch as she reproduces the harsh voice of Nellie Leamar to perfection. The marionettes of Mr. and Mme. Tissot were extremely clever. On the stage of a miniature theatre (like a Punch and Judy box) appear the bodies of two manikins affixed to the heads of Mr. and Mrs. Tissot in such a way as to appear as if the head belonged to the body. Mrs. T. sings "Pretty as a Picture," introducing the dance, and afterward with Mr. T. gives a double hornpipe. All this is done without once moving the bodies from their places on the tiny stage, the action being carried on by the feet and hands. They also sang the "Cat Duet," in which their heads were affixed to the bodies of cats, and with fur caps and ears put over their hands. The "Cat Duet" was not a first rate success—at least I didn't think so; but then when one has heard Mrs. Martens in it, one wants to hear it tried by nobody else. A boxing-match by a couple of small boys who seemed to know how to hit from the shoulder, was first hissed; but afterward, as the well-dealt blows were given, they were frequently applauded. A clever banjo duet by the brothers Bohee and an Egyptian acrobatic performance concluded the night's entertainment, which, instead of being so awful, was the most enjoyable I had seen since I had seen Tony Pastor's show in New York. The only difference between the two places is: Smoking and drinking are allowed at the Pav. and anyone can come in who pays, while our genial Tony's house is a regular theatre and one can be sure of finding nothing that will offend either in the programme or in the audience. The Pav. is situated on Tichborne street, at the top of the Haymarket and opposite the "Cri." Under the management of Sam Adams, this place continues to be the most popular resort of its kind, and when Harry Cavendish, the chairman, who has made himself so popular by his geniality, taps to announce the entrance of anybody on the stage, the audience always knows it will be someone worth listening to, and I advise all my countrymen who come over here to go to the Pav. if they want to get their money's worth.

We exiles are anticipating the advent of Willie Edouin, and hope his Sparks will sparkle as brightly here as at home. I think the London playgoers are generally satisfied with the attractions furnished by their American cousins, and, like Oliver Twist, wish for more. I was told to-day that "Airy, fairy Lillian Russell" was here at present, and that she will soon be heard in some new "Songs of Solomon," entitled "Captain Kidd," which that worthy will produce in Liverpool some time in the Autumn. But my information was supplemented with a remark referring to an injunction if she sings here, and she has yet to fulfil some engagements in America. However, to quote from Pinafore, slightly altered, "This seems to be her customary attitude."

Last Saturday furnished two events that kept tongues busy, but one of which has broken the hearts of more than one bereaved parent. I refer to the dreadful catastrophe at Sunderland, of which you have probably been advised by telegraph. A gift entertainment is always sure to attract children; but where only twopence is the price of admission, the doorkeepers might have known that all of the school-children would attend, and have made some provision for the entrance and egress of the little ones. The great fault was in allowing the children to go without older people to protect them. Not since the destruction of the Brooklyn Theatre or of the Ring Theatre at Vienna, has such an appalling event occurred. Just think of it, one hundred and eighty-five children killed by suffocation and by being trampled upon; seventy-five homes at least made desolate in those few hours on Saturday! Telegrams and letters of sympathy have been sent to the different families and to the Mayor of Sunderland offering assistance. A concert will soon be given in St. George's Hall for the purpose of refunding the funeral expenses, and already every seat has been taken. I know that the people in America join with me in wishing that all entertainments toward this object may meet with the greatest success, though of course no amount of money could ever compensate for the loss of a child; yet as most of the families were quite poor, the funeral expenses made a great hole in their small finances.

The other event, which took place on Saturday, was Patti's first appearance here this year in Italian opera. She chose Il Barbiere as the opera in which to make her rentré into Covent Garden. As all the musical world knows, she is the only Rosina, and her interpretation of that character on Saturday served to show that she had lost none of her beauty or marvellous voice during the past year while in America. In the lesson scene she sang "Ernani Involani," and sang, in response to an encore, "Home, Sweet Home!" I have often wondered, when hearing that same lovely air squalled at by some music-struck female with about as much music in her voice as you will hear in a tin kettle, that John Howard Payne's ghost didn't visit her at night and beg her to quit murdering his beautiful song. When I heard Patti introduce it in the last scene of Linda, last Winter at the Academy, I thought that J. H. P.'s ghost ought to visit her and congratulate her upon being the only woman of the present day who could properly sing it, and that thought only took firmer root in my mind last Saturday. Of Nicolini as Almaviva, I will quote from the *Era*, which says that "the less said about the Almaviva of Nicolini the better." I quote this as being about the most concise criticism one could give him. I will simply add that I should imagine that he would have sense enough to retire from the stage; but I suppose that Patti alters "Love Me, Love My Dog" to "Have me, you must have Nicky, too." On Tuesday Patti sang in La Traviata, with her usual success. No need to say that Alfredo's music was wobbled through by Nicolini.

Space forbids my mentioning the Gymnase company in the French plays at the Gaiety, only the business has been very poor past week, on account of the exorbitant prices asked for seats You shall hear of them next week.

ZIG.

## Historical Essays on the Drama.

XXI.

Joachim is informed that his wife has brought into the world the most beautiful little daughter that was ever seen. He seeks Anne to congratulate and comfort her, and, during the matrimonial conversation, Utan, who fears for her mistress' health, drives everyone out of the room, not excepting the husband. She says:

> Make yourselves scarce I beg and pray,
> For Madame's ill and weak to-day,
> And such a racket round her bed
> Is quite enough to turn her head.

JOACHIM:

> Utan, my friend, you sure are right;
> Your lady's health absorbs you quite;
> And so 'tis time that all retire.
> My love! respond to her desire.

Joachim quits the room and Anne chats with her attendant on the perfections of her little Marie. Utan persuades her to nurse the baby, after which operation Anne betakes her to bed again. Then comes Ruben, the High Priest, who talks of the community of young girls who dwell in the Temple and who are under his charge. Ten of these vestals appear, and two of them praise the Lord. Joachim, his two uncles and his cousin reappear, with Anne and her infant daughter, who has achieved the age of three years in as many minutes. He announces that the time of the babe's presentation in the Temple has arrived, and Marie answers that she is ready and willing. So they all determine to go to Jerusalem for that holy purpose; but Utan objects that, in her weak state, Marie would never be able to walk so far, and proposes to the others to carry her; but Marie says:

> ——My dear,
> I'm strong enough to walk for a whole year,
> So I may but the Holy Temple see,
> And humbly there may bend in prayer the knee.

After a while they arrive at the foot of the fifteen steps that lead up to the Temple. The others ask where Marie is, and are astonished to find that she has ascended the steps by herself and unaided—a feat which Abias avern would be a worthy task for a young man of twenty-five years. Each one having made an oblation, Joachim and his spouse present Marie and retire, requesting Ruben, the High Priest, to take great care of the baby. God also charges the Archangel Gabriel to look after the young child. It is noticeable that, in all these ancient tales, the Almighty works through the agency of ministers, just like an earthly sovereign. The transcendental Deity of the present day, whose personality pervades the universe, and whose will is Nature's law, had no existence in the primitive and direct minds of our forefathers.

Marie begins to associate with her new companions in the Temple; but she lets them go to dinner without her, while she seeks in the Book of Isaiah those prophecies that have reference to himself, very much as an actress might look over her scrap-book to please herself by reading the newspaper notices of her performances. Gabriel brings her a dish of

some celestial food, upon partaking of which she suddenly grows to be thirteen years of age, no doubt by the process familar to all who have seen The Corsican Brothers, by passing behind a tree or rock and changing persons in the act of passing. The renown of her perfections penetrates even the dungeons of hell. Satan makes a faithful report to his sovereign, Lucifer, who asks if it be not possible to betray her. Satan says:

> She's fairer than the fair Lucrece,
> More prudent she than Sarah. Cease
> This talk, thou Judith braver far,
> Humbler than Esther or Hagar.
> More virtuous than Rachel's self,
> Eloquent as Sybilline elf.
> Minerva's wisdom pales before
> This girl unequalled in all lore.
> 'Tis like that God thro' her doth plan
> Thus to redeem the race of man.

LUCIFER—

> Your language seems to me so queer,
> Sure of this girl you are in fear.

In spite of all Satan can advance, Lucifer does not lose courage, and orders his demons to do their utmost to tempt Marie. Abias comes to inform the uncles of Joachim of the death of the latter. Seeing that they are grieved thereat, he comforts them thus:

> When man is dead, why there's an end,
> We all must to the same goal tend.

BARBAPANTER—

> We ne'er shall see his like again,
> Chief among honest, pious men.

Says Abias: "Let us change the conversation."

> We must find some decent man
> To marry the poor widowed Anne.

"Right you are," say the rest; "no time to be lost." On the moment, and just as he was wanted, one of the family, called Cléophas, makes his appearance. They propose to him to marry the widow. Nothing loth, he consents, and they all repair to Anne's wedding; and be it here remarked that if we use terms which may seem to savor somewhat of slang, it is no fault of ours, as we simply reproduce the original in the English tongue as nearly as we can.

ANNE—

> Would you have me cease to cry
> And wed another? No! not I.
> My poor old man was very kind,
> I can't forget him tho' I tried,
> Nor ever be another's bride.

"Methinks the lady doth protest too much," quoth Barvapanter, anticipating Shakespeare.

> Cléophas is an honest fellow,
> And you are getting somewhat mellow;
> So catch a husband while you can,
> You'll never find a better man.

ANNE—

> Although of marriage I'm afraid,
> Objections quite enough I've made.
> Do as you please with me, dear friends,
> According as the law defends.

ABIAS—

> There, Cléophas, the coast is clear;
> Go in and win; nay, have no fear.

CLÉOPHAS—

> My cousins and my friends so true,
> I'll do as you would have me do.

In the end, to make a short tale, they go off to finish the wedding. Then appear Achin and Melchy. Parfaict remarks aptly that they never came on the stage except as a kind of intermission.

It is never very plain what they want there, nor what they do there. In the present instance, they talk like Arcadian shepherds. During the time occupied by the pastoral dialogue between Achin and Melchy, Cléophas is so obliging as to die also; but not before Anne has borne him a daughter who is also named Marie, like the daughter of Joachim. For all this to happen while two rustics are talking about their flocks and herds is the very extreme of poetic license; but we have ourselves seen something very like it on the Chinese stage, which really presents a remarkable likeness to these ancient entertainments. In fact we have witnessed a drama founded on the life of Foh, the Chinese Saviour, and the representation of the Indian Buddha among the Moguls, which resembled so closely this very Passion Play that we are describing, that one would almost imagine that the authors must have got the basis of the play from some pilgrim who had penetrated further than most of his trade. Abias, always a bringer of evil tidings, goes to tell the two uncles. "Then," says Barvapanter, "we must get the widow married again without delay." The other uncle assents, remarking:

> A house in which there is no master,
> Is liable to dire disaster.
> To live thus single for a season
> Is nonsense—neither sense nor reason.
> Has woman weak to live alone,
> Some man the tender dame must own.

They consult as to who will be the fittest husband for Anne, and their choice falls on one Salomé. They repair to Anne to tell her what they have decided on. Anne replies humbly that as she has no doubt that they have her best interests at heart she will do all as they wish. Banvapanter, who always appears as a rude and violent man, meets Salomé and tells him what is in the wind. Salomé dutifully agrees, and all parties retire as before.

Herod causes a golden eagle to be placed on a pinnacle of the Temple, in token of the Roman domination, and the Jews murmer thereat. They console themselves by the anticipation of the coming Messiah, who is to break these chains. Ruben, the High Priest, according to custom, discharges from the service of the Temple all girls who have attained the age of thirteen years; but Marie, who is now fourteen, begs him to let her stay, because she has vowed her virginity to God. The High Priest is puzzled what to do in such a delicate state of affairs, for which he has no precedent, and not daring to assume the responsibility of accepting or refusing, he determines to lay his doubts before the Jewish people and be guided by their opinions. Zorobabel, Naasson and Mannes advise that all should approach the throne of grace in prayer that God would deign to guide their choice. Gabriel orders all of the house of David to repair to the Temple, each with a rod in his hand, and announces that he whose rod shall bourgeon into leaf is destined to be the spouse and guardian of Marie.

Of all who present themselves Joseph is the only one chosen. His rod blooms out vigorously; but, alas! he has also made a vow of perpetual chastity. The High Priest, however, passes over that slight objection, unites the pair and leaves them together. Joseph, who was unwilling to marry, both on account of his vow and of his extreme poverty, which would not permit him to support a wife, says to his bride:

> Most lovely rose of perfume rare,
> I know that I should hardly dare
> To wed with such a sainted spouse,
> Although I'm one of David's house.
> But though my lineage is pure,
> I'm but an humble man and poor.

MARIE—

> We'll get along as best we may,
> I'll spin both silk and wool all day.

JOSEPH—

> And I will at my work-bench toil
> To gain our bread and wine and oil.

Marie proposes separate chambers. She ignores the rights of Joseph and prays to God to aid her in her sore strait. Joseph finds himself in a like embarrassment. At last they come to mutual understanding and go off determining to remain chaste for ever and a day.

Zachary, afflicted by the misfortunes of the Jews, goes to the Temple in order to pray for their deliverance. His prayer is granted. Gabriel apears and announces that he will have a son by Elizabeth, his wife, to whom He shall give the name of John, and who shall be the precursor of Christ the Messiah. At sight of the Archangel, Zachary falls under the altar with fright. Gabriel reassures him; but as he finds Zachary incredulous, the angel declares that he shall remain dumb until the birth of John. Meantime the case before the great Tribunal of the Most High between Truth and Justice, Mercy and Peace being not yet brought to an issue, the disputants were inflamed with new ardor. The four Virtues persist obstinately in their several opinions; but the Almighty is determined that man shall be saved. In order to set things straight they agree to refer the case to Wisdom. Peace asks that man should be admitted to pardon after a proportionate punishment. Justice affirms that millions of ages of torture would not be enough to expiate man's enormity of guilt and demands eternal damnation. Wisdom is between two stools. She says:

> Justice has Reason on her side;
> For in each case that I have seen tried
> Repentance after crime is naught,
> And mercy by no bribe is bought.

After a stormy discussion, which would not seem out of place in a criminal court, the four Virtues give in, and God declares that he has decided on the plan of salvation.


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## Professional Doings.

—Fred Wilson closes his Summer season at Rockaway on Saturday night.

—The season of the Madison Square traveling company begins Sept. 3.

—Miss Rosa Moseley has been re-engaged for Ada Gray. She plays Corney.

—Annie St. Quinten has become the prima donna of one of Mererews' operatic ventures.

—Amusements are so dull that there isn't enough paper to cover the nakedness of the dead walls.

—Charles B. Welles, with his wife, Eliza Leary, is enjoying a vacation at Wyndham, in the Catskills.

—Matt B. Snyder and wife and George Mortimer go with Robson and Crane, and not with Maggie Mitchell.

—A professional put on the gloves with Sullivan last week, and now wears the belt—right under the left eye.

—Bernie Jarrett, Rice's private secretary at the Boston Bijou, was here last week to see the last Pop at the Bijou.

—Imre Perry, at the close of the Pop season, will go to the Catskills, as the air of the seaside disagrees with her.

—Harry Jackson has been engaged by Carlie Swain for next season, assuming his original parts in Cad and Mab.

—Walter Pelham has contracted to appear with a concert company under Walter Emerson's management next season.

—Al Chipman and wife, Blanche Moulton, go with Ada Gray, playing respectively Archibald Carlyle and Barbara Hare.

—S. R. Furbong and his child Frankie are engaged by Marie Prescott for Vera. Mr. Furbong will play the heavy part.

—The regular season at the Twenty-third Street Theatre will open August 20. In the interval the house is for rent.

—Will Fennessy, assistant treasurer of Heuck's Opera House, Cincinnati, is spending the Summer at Mount Clemens, Mich.

—Alfred Klein, now playing the fat boy in The Rajah with success, has been engaged for three seasons by the management.

—Alice May, who appeared in Satanella at the Standard in the wane of the season, appears in burlesque next week in St. Louis.

—Tommy Maguire, the amiable, has made a score of friends during his brief season in the box-office of the Fourteenth Street Theatre.

—For eleven seasons Charlotte Thompson has played on Christmas night in Wilmington, Del. To do this has become a part of her religion.

—Some 30,000 people are now at Asbury Park, and a performance is given in Patterson's beautiful theatre every night by different companies.

—H. J. Clapham will manage the Barlow-Wilson Minstrels this season, joining them August 10. He is at present on his farm at Flemingville, N. Y.

—Danville, Ky., a prosperous town on the Cincinnati Southern Railroad, is soon to possess a $15,000 opera house, stock for it having been largely subscribed.

—The Barlow-Wilson Minstrels are to be augmented for the opening of the season. Among other additions, ten first-class comedians are to be engaged.

—Maude Granger and company left the city yesterday, en route to California, where they play a Summer engagement under the management of John A. Stevens.

—Professor John Theurer, an unusually expert gymnast, hailing from Hamilton, Ohio, has been offered $3,500 for a thirty weeks' season by an Eastern manager.

—Burwell Brothers and Co., merchants, have just erected and furnished a neat amusement hall at Henderson, N. C. It seats 800, and is supplied with scenery, etc.

—Justice, a new comedy-drama by Harry Jackson, is to be brought out in this city in the Fall. Neise Waldron, of the Madison Square Theatre, is getting up the scenery, etc.

—The band and orchestra of *The Pilgrim*, of the Fall River Line, will join Den Thompson's Josh Whitcomb company in November, and remain with him for the rest of the season.

—Billy Sweetnam has furnished an "original afterpiece" for Emerson's 'Frisco Minstrels, entitled "Front!" Edouin's Sparks appeared in Philadelphia just before Billy left for California.

—The business headquarters of the Knights will be at McKee Rankin's Third Avenue Theatre. Mr. Rankin and Frank Curtis are the managers and H. W. Johnson the business representative.

—Charles Abbott has signed with Campbell and McDonough to play in Siberia. He is passing the Summer at Lake Maranocook, in Maine, where the brisky black bass and festive pickerel abound.

—The information reaches us that Lizzie Stewart is negotiating for the right to play Gunter's Courage at the Richmond Theatre, London. The company will be made up of English and American talent.

—Frank L. Goodwin is still loitering about the Square in a suit of white, talking up his prospects with La Belle Russe. Jeffreys Lewis is still in Europe, but will return in time to begin her second season in the piece.

—Manager E. J. Matson announces that the new Grand Opera House at Syracuse is fast approaching completion, and will be reopened Sept. 3. He has succeeded in booking some of the best combinations on the road.

—Mr. and Mrs. Harry Rainforth, of Daly's company, have gone to Saratoga. Mr. Rainforth has purchased a residence in Danville, Ill., and will make that place, when not playing upon the road or in this city, his home.

—The salary list and other expenses of Marie Prescott's company will reach $5,000 a week in New York and about $4,000 on the road. W. W. Kelly was offered $125 a week, with traveling expenses and a percentage, to undertake the management.

—Summer theatricals in Chicago are flat as a pancake. The Rankin and Boston Theatre companies are hardly drawing money enough to pay for gas. The T., P. W. Minstrel Festival is doing the best business in the town, and even that is nothing to brag of.

—The mysterious Ignatius O'Byrne, who [illegible] to crown Erin Asthore with success [illegible] at the Windsor, is none other than [illegible] engaged for the triple alliance [illegible] o' London to play the [illegible] and Superintendent of

—H. H. Vincent, a representative Australian actor, is in town.

—A Summer resort advertises for barbers who are also musicians.

—Louise Sylvester is in St. Louis. She is meditating a starring tour.

—Constance Hamblin has been re-engaged as leading lady for T. W. Keene.

—E. J. Buckley is in Halifax looking after the interests of Madison Square plays.

—F. F. Mackay will be in the stock company at the Standard and act as stage manager.

—Syracuse with 80,000 inhabitants is a much better patron of the theatre than Rochester with 100,000.

—Clarence Handysides, last year with Thomas W. Keene, has been engaged for Sir Francis Levison with Ada Gray's East Lynne company.

—Tyrolien is the name of the musical skit in which Miss St. Quinten will again essay as a star. She opens at the Pickwick, St. Louis, next Monday night.

—The coming season begins in Cincinnati with six regular theatres. Before the midwinter holidays it will have been decided whether the fittest are to survive.

—C. W. Ravel, who unfortunately suffered the loss of his Humpty Dumpty show by fire last season, has engaged as clown and pantomimist with Tony Denier.

—A prominent young Irish comedian is reported to have dropped $4,500 in a game of poker in a Union Square dive the other night. Another report makes the amount $45, and divides the loss between two Irish comedians.

—Harry Lacy informs us that Emily Rigl has been engaged to play the title role in The Planter's Wife this season, while he will continue to appear as Colonel Graham. This should make a strong combination.

—Alice Harrison has been offered the position occupied by Nellie Farren, at the Gaiety, London, but has not yet accepted. She has not made up her mind whether she will star, join a stock company, or remain passive for a season.

—Eva G. Barker left Monday for her home in Cleveland, to spend a few weeks with her mother, who is ill. At the close of next season she and Charles Frew, comedian with Our Summer Boarders, expect to be wedded and go to Europe.

—Blind Tom is at present in New York, where he will remain during the Summer. He played eight months in Mexico the past season to immense business. Tom spends three and four hours a day in Steinway's piano hall, improvising new music.

—Alice Oates was so much under the weather recently that it was thought a substitute would have to be sent on to take her place at the Spanish Fort, New Orleans. At least, a telegram was received by J. Alex Brown, last week, requesting him to secure a prima donna.

—The name of C. R. Gardiner's country-seat at Stamford is "Minnestrista"—Indian for rippling water. The house is full of the owner's friends; but he manages to give some assistance to Joseph Frank in arranging the tour of the Farmer's Daughter company next season.

—John J. Collins, manager of the Frederick Warde combination, while en route on the 3d from Cincinnati to Augusta, Ky., was unfortunate in losing his roll containing some $955. A heavy reward has been offered for the return of it, but the manager is still minus his ducats.

—The following people will comprise Winnett and Healey's company: J. W. McAndrews, Annie Hindle, Walton and Edwards, Russell Brothers, the Lorbeys, DeWitt Cook, Tillie Russell, Lottie Winnett and Lizzie Mulvey. Season opens at White's Grand Theatre, Detroit, Sept. 3.

—What is the matter with Wyndham—or his management? Doing so well in the East, it was expected that his admirable company would reap a harvest of good houses on its trip to San Francisco and return. But business has been very blue over the whole route. The by towns panned out badly, and even in Salt Lake and Denver business was light.

—It is scarcely just to dub W. H. Fitzgerald "a Jonah." We protest against the appellation. Because, with few exceptions, every venture he has been connected with has come to grief or failed, it does not follow "as the night the day" that he is a Jonah. Gossips, speculating over the Cosmopolitan Prince Methusalem, should bear this in mind.

—M. W. Hanley has made some additions to his McSorley company. Lydia Yeamans, sister of Jennie, takes the place of Annie Mack. George F. Braham, son of Dave Braham, has been engaged to conduct the orchestra. Joseph Hurley, besides playing the Poet, will manage the stage, and John Hooley is to go in advance.

—Ada Gray plays nine weeks in New York, twenty-one weeks of one-week stands, six weeks of three and two night stands, and three weeks of one-night stands, making thirty-nine weeks in all. She will traverse the area outlined by Montreal, Toronto, Kansas City, Omaha and Texas. Edward L. Bloom will again have charge of the business details, this making his fifth season with Miss Gray.

—A prominent actor, while in his cups last week, and before a crowd of equally convivial spirits, mounted the statue of Washington in front of THE MIRROR office, and after going through a few gymnastics, deliberately jumped to the ground, narrowly escaping impalement on the iron railing. The foolhardy young Thespian is at present nursing a sprained leg.

—Manager Ellsler, of the Cleveland and Pittsburg theatres, will arrive in town next week and stop at the Sturtevant House. His youngest daughter, Annie, a soubrette of great promise, came to the city last week, and is sojourning with friends. In all probability her father will fit her out as a star this season with a new play which has been written for her by a prominent author.

—Harry Williams will open the variety season at the Pittsburg Academy on Sept. 3. Seven or eight years ago he was stage manager in a Pittsburg Varieties whose position seemed to be impregnable from long maintenance. Opposition houses fell before it at the rate of two a season, the Academy more than once being among the number. At last Williams took hold of the Academy, and from that day prosperity has reigned and its proprietor become one of the most successful variety managers in the country. The old Varieties has passed out of existence, and all efforts to resuscitate it have been unsuccessful.

—J. H. Alliger returns from Halifax about the middle of August to resume his duties with the Chanfrau company.

—Kit Clarke is laid up from the effects of a surgical operation performed last week. He expects to be out in a few days.

—J. F. West, amusement manager of Haverhill, Mass., is in town. A new house costing $75,000 is soon to be built there.

—John F. Donelly, after his more or less arduous duties as treasurer of the Bijou, retires to the seclusion of Asbury Park this week.

—Bernie Jarrett remains here to look after the business of Rice's Surprise Party, and does not return to Boston until Pop closes.

—Hazel Kirke has been continuously played for one hundred and forty-seven weeks by the Madison Square company headed by Couldock.

—Jennie and Emily Yeamans returned from England on Monday, and the former will commence her study of Meda, in which character she is to star next season.

—Billy Birch will be sole manager of the San Franciscos this season. He will have a strong company, including Leon, Schoolcraft and Coes and Bob Slavin.

—Lizzie Kendall, of Kendall's Comedy company, is in the city studying under Emma Waller. She has been a star two years and is now preparing herself for the stage.

—The name of the author of W. J. Ferguson's play, A Friendly Tip, is J. H. Farrell, last season with Romany Rye. He is the son of J. H. Farrell, the Ann street book publisher.

—Elliott Barnes is in negotiation with the French actress and danseuse, Madelon Zolo. Should terms be made, she will become one of the chief attractions of Our Summer Boarders.

—The Madison Square Young Mrs. Winthrop company closed its season last Saturday night. This is the first time in three years that the theatre has not had a company on the road.

—Kitty Lougee, for two seasons the Topsy of one of Anthony and Ellis' Uncle Tom companies, died in East Somerville, Mass., last week. Several children and her husband survive her.

—L. E. Spencer, of Galveston, has secured a signal victory over his opposition by obtaining Henry Ward Beecher for New Orleans and Texas. Ten lectures will be delivered under Mr. Spencer's direction.

—C. B. Griste writes from London that he is enjoying his vacation hugely and is being entertained handsomely by William Foote, Haverly's manager. Everything was lovely and they were to visit Paris, Brussels, etc.

—Joseph O. Lunt, of Boston, is about to publish in book form some reminiscences of Charlotte Cushman. The author has been six years compiling the work, and it should prove a desirable addition to dramatic literature.

—Booker and Canfield, the well-known minstrel team, are to work double again this season, but in white face—Gene Canfield endeavoring to break his neck with A Bunch of Keys as Grimes, while Mr. Booker impersonates the romantic character of Gilly Spooner.

—The company supporting Louise Rial will include Minnie Phelps, Ethel Brandon, Jenny McClellan, Mary Hogan, H. S. Duffield, L. R. Stockwell, James P. Winter, James B. Everham, L. F. Spencer, James F. Neil, John P. Endres, Jr., and W. M Martel.

—As the fetters of W. J. Ferguson's contract with the Madison Square have not as yet been broken, and as Manager Frohman has not yet made up his mind to release him, the proposed starring tour of the Dude may be indefinitely postponed.

—For Tony Pastor to knock off work for a whole month in the middle of the Summer is something unusual. However, Harry Sanderson writes to say that business has been generally excellent. The tour will be resumed at Rondout, N. Y., on August 6.

—Manager C. J. Whitney, of the Detroit Grand Opera House, is refitting and redecorating his house under the superintendence of Colonel J. M. Wood, of Chicago, and is having an entire new stock of scenery painted by Chevalier.

—Fred Percy and W. H. Wallis, late of Lotta's company, join the Lytton Sothern company. Charles Bradshaw, her comedian, is at his home. Lulu Jordan has not engaged. G. W. Floyd represents the Crabtree interests here during their absence abroad.

—Charles J. Boniface, an actor of a former generation, died at his home in 115th street, on Friday last. Twenty years ago a disease of the brain incapacitated him for professional life, and he had lived in private ever since. G. C. Boniface, the actor, is a younger brother.

—The yacht *Maria*, with H. W. Brown, William Mestayer, Harry and George Brown, Walter Bray, Joe Ott, and all their wives on board, arrived at Martha's Vineyard on Monday, and left for Boston on Tuesday. They will arrive in New York on the 24th.

—Lisetta Ellani appears in Fun in a Boarding School at Toronto to-morrow night, and John E. Ince is playing the piece in St. Louis this week. These two cities are many miles apart, so that the two stars are probably injunction-proof for a time and safely out of the hands of New York lawyers.

—Lieut. J. V. B. Bleecker, of the United States steamship *Minnesota*, a one-time actor, on Monday evening took part in an entertainment gotten up at Stapleton, S. I., for the benefit of the rectory fund of St. Paul's Church. He appeared in character sketches and displayed his dexterity in sleight-of hand. The Lieutenant acquitted himself very creditably.

—Mrs. Eliza LeBrun died in this city on Saturday last, at the age of sixty-two. Mrs. LeBrun was of English birth, but had passed thirty-five years of professional life in this country. Her last engagement was with the Lingards, in the season of '81-82. She was buried at the Cemetery of the Evergreens on Monday. Two daughters survive her.

—Will J. Duffy, who is attending to the business of John F. Ward, says he has filled his star's time up to May. He opens with John Ellsler in Pittsburg, August 20, in an Irish play by Fred Maeder called The Top of the Morning. The company will visit the South and Texas later.

—Progress on the new business offices of the Madison Square Directory is being rapidly pushed. In the meantime Daniel Frohman has escaped to the carpenter shop and, concealed behind the kitchen scene from Esmeralda, reads telegrams and hires actors. He has his "exits and his entrances" by the same door through which the gentle North Carolinian maiden erstwhile lightly tripped.

—The boldness of the play-pirates has moved Edward Harrigan to a strong protest against their encroachments. Martin W. Hanley has the sole right to produce the Comique plays in the provinces, and any violation thereof will be proceeded against legally by Mr. Harrigan. By the way, it is a little strange that during the past half dozen years, or during the great runs of the Mulligan and other pieces, the pirates have left the Comique successes unmolested. It was not until Hanley started out with the Squatters, last season, that the pirates dropped to the prizes. One fellow has had the impudence to advertise performances of the Squatters "by kind permission of Harrigan and Hart." The Comique music having been appropriated by every variety company in the land, an effort will at least be made to keep the plays from going through a Muldoon Picnic multiplication.


**To Managers and to all whom it may concern:**

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It having come to our knowledge that injurious statements have been by Messrs. Spies and Smart, Dramatic Agents, also by a Mr. Matthew Brennan, to the injury of the business credit of Miss Florence Gerald, and also by Brennan that she is indebted to him to considerable amounts, we hereby declare such statements to be false. Miss Gerald has already sued Messrs. Spies and Smart for breach of contract, and as they, the above named gentleman, will have every opportunity to state their case publicly. Mr. Marlande Clarke considers it cowardice on the part of the before mentioned gentlemen to try by such petty and untrue statements to endeavor to injure a woman in her profession. Miss Gerald's lawyer is John J. Adams, 194 Broadway, to whom all communications should be addressed.

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